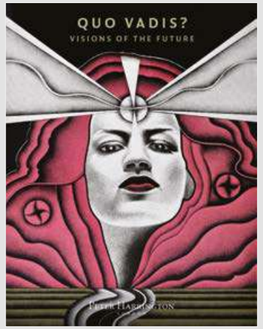
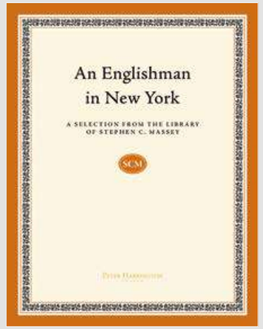
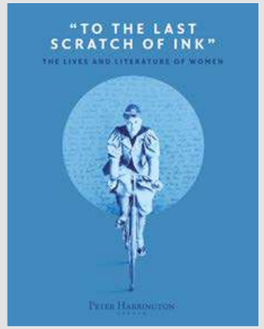
SUMMER
PETER HARRINGTON
LONDON

SELECTED RECENT CATALOGUES







Annual subscribers to our print catalogues receive at least 12 catalogues each year, presenting rare books, manuscripts, and artworks from across our specialities. Subscribe via our website or email books@peterharrington.co.uk

SCAN TO SIGN UP TO OUR NEWSLETTER

Be the first to know about new items on our shelves, and to hear about upcoming fairs, events and catalogues.

Front cover from Leon Louis Des Rosiers' archive (item 14). Illustration opposite from Robert Frost's *New Hampshire; A Poem* (item 67). Design: Nigel Bents, Connor Donnelly, & Matthew Walkerdine. Photography: Ruth Segarra. Back cover photograph of Anna Cowan, cataloguer/bookseller, by Sophia Vrahimi.

VAT no. GB 701 5578 50
Peter Harrington Limited. Registered office: WSM Services Limited, Connect House, 133–137 Alexandra Road, London SW19 7JY
Registered in England and Wales No: 3609982

ALL OF OUR PACKAGING MATERIALS ARE EITHER RECYCLABLE OR BIODEGRADABLE

CARBON BALANCED PAPER
www.carbonbalancedpaper.com
CBP036520

PETER HARRINGTON
LONDON

SUMMER

CATALOGUE 227

MAYFAIR
43 DOVER STREET, LONDON
UK +44 (0)20 7591 0220

CHELSEA
100 FULHAM ROAD, LONDON
www.peterharrington.co.uk

NEW YORK
35 EAST 67TH STREET, NEW YORK
US +1 (212) 293 8341

1, 2

1

AUSTEN, Jane. Pride and Prejudice. *London: George Allen, 1894*

First fully illustrated edition, known as the "peacock edition" for its exquisite cover design, here in notably bright condition.

One of the most celebrated examples of late-Victorian pictorial cloth, it was also the first edition to have illustrations accompanying the text. The 1813 first edition was unillustrated, and Bentley's 1833 edition and subsequent printings had only a frontispiece. The illustrator, Hugh Thomson (1860–1920), "was in constant demand, particularly for the classics with their opportunities for historical subject treatment" (Peppin & Micklethwait, p. 299).

The trade edition was issued in two formats. This copy is in the slightly smaller case with all edges gilt, rather than the larger case with the top edge gilt.

Octavo. Frontispiece with tissue guard, illustrations in text, including scenes, initials, and head- and tailpieces, all by Hugh Thomson. Original green cloth, spine and front cover lettered and elaborately blocked with peacock design in gilt, green coated endpapers, edges gilt. 1895 ownership inscription on front free endpaper verso; 1931 ownership inscription and ink price on half-title. Gilt radiant, couple spots of wear to extremities, trivial short split to front inner hinge, foxing to outer leaves, else clean. A near-fine copy. ¶ Gilson E78. Brigid Peppin & Lucy Micklethwait, *Dictionary of British Book Illustrators: The Twentieth Century*, 1983.

£6,750 192610

2

AUSTEN, Jane; BROCK, C. E. (illus). Sense and Sensibility. *London: J. M. Dent & Co.; E. P. Dutton & Co., New York, 1908*

"IF I COULD BUT KNOW HIS HEART, EVERYTHING WOULD BECOME EASY"

First revised Charles Brock edition, a lovely, bright copy in the deluxe vellum binding. The artist first produced illustrations for Dent's Austen novels in 1898, in collaboration with his brother Henry. A decade later, he alone was commissioned by Dent to produce fresh illustrations for their new editions, as part of their "Series of English Idylls".

The Brock brothers prided themselves on the historical accuracy of their illustrations. They collected antique furniture and clothing and used friends and relations to model them in their Cambridge studio. Brock was elected a member of the Royal Institute of Painters in Watercolour in 1908.

Octavo. Colour frontispiece, vignette title, and 22 coloured plates by C. E. Brock, tissue guard to frontispiece. Original vellum, elaborate gilt decoration to spine and front board, pictorial endpapers, top edge gilt, others untrimmed, red silk bookmarker. Couple of tiny splits to front inner hinge, fore edge and bottom edge foxed, just extending to contents, square: notwithstanding foxing to contents, a fine, bright copy. ¶ E120b.

£2,500 192913

3

BABITZ, Eve. Black Swans . *New York: Alfred A. Knopf, 1993*

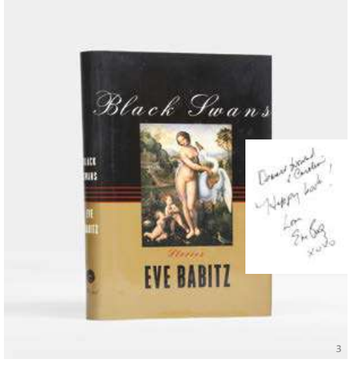
"A DECADE OF DREAMS, DRINK, AND STONED YOUTH"

First edition, presentation copy, inscribed by the author to the actor Harold Hesseman and his wife Caroline on the front free endpaper: "Dearest Howard & Caroline, Happy book! Love, Eve Baz xoxo". *Black Swans* captures the changing landscape of 1980s Hollywood, underpinned with "a bittersweet acceptance that no party, no matter how high the high, can truly last forever" (Aylmer).

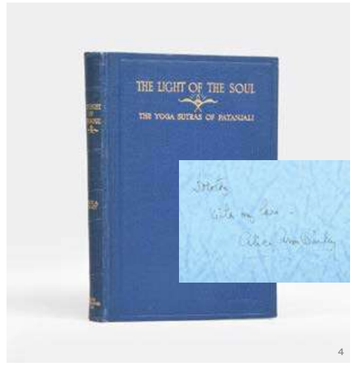
As a writer, Babitz (1943–2021) was praised by Joan Didion and Joseph Heller but went widely under-appreciated until the release of a 2014 media profile of her life in *Vanity Fair*.

Octavo. Original black quarter cloth, spine lettered in gilt, black boards, publisher's device on rear cover in blind, fore edge untrimmed. With dust jacket. Dust jacket unclipped, front cover a touch rubbed, flaps faintly toned at edges: a fine copy in near-fine jacket. ¶ Olivia Aylmer, "Eve Babitz Is Better Than Ever", *Vanity Fair*, 18 April 2021.

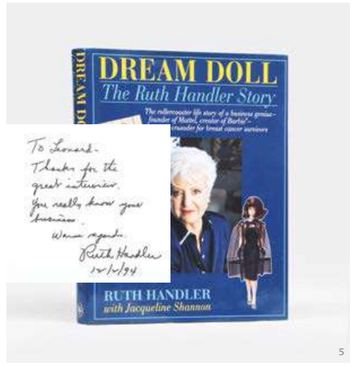
£1,750 189214



3



4



5

4

BAILEY, Alice A. The Light of the Soul: Its Science and Effect. *New York: Lucius Publishing Company, 1927*

INSCRIBED TO A FELLOW THEOSOPHIST

First edition, presentation copy, inscribed by the author on the front free endpaper recto, "Dorothy, with my love – Alice Ann Bailey." Like Bailey, Dorothy Dobbins was a follower of Theosophy; in the year of publication, her "Art from the Spiritual Point of View" appeared in the October issue of *The Theosophist*.

Bailey's writings caused debate and controversy because of her reinterpretation of some of Blavatsky's teachings, adoption of several terms from Christian mysticism, and theories on nations and racial differentiation. Her translation of Patanjali's *Yoga Sutras* was motivated by a belief that they contained the key to perfection and understanding of the soul.

An inscription on the title page records that, in 1975, Dobbins passed this copy to Ruth Howard Pennell (1903–1993), another theosophist active in the 1920s. Loosely inserted is a photograph, noted on the reverse as being from Pennell's papers, showing the author and Foster Bailey sitting alongside the Indian author B. P. Wadia. The Baileys together set up the Lucius Publishing Company.

Octavo. Original blue cloth, spine and front cover lettered in gilt, blue endpapers, top edge gilt. September 1985 ink inscription ("See Page 166") on title page, ink under- and sidelining on a few pages of text. Light rubbing: very good indeed.

£2,750 190087

5

BARBIE – HANDLER, Ruth, & Jacqueline Shannon. Dream Doll. *Stamford: Longmeadow Press, 1994*

"IS IT THE DOLL, BARBIE, OR HER MOTHER, RUTH HANDLER, WHO IS REALLY THE LEGEND?"

First edition, presentation copy, inscribed by the author to the American radio host Leonard Lopate on the front free endpaper, "To Leonard – Thanks for the great interview. You really know your business. Warm regards. Ruth Handler 12/2/94".

Quarto. With 8 plates. Original black quarter-cloth, spine lettered in gilt, black sides. With dust jacket. Spine head slightly bumped, spot to p. 85; jacket very lightly rubbed, unclipped: a near-fine copy in fine jacket.

£1,250 184450

4

5

6

chips to head of front panel and spine: a very good copy in like jacket.

£2,750 189585

7

BECKETT, Samuel. En attendant Godot. Pièce en deux actes. *Paris: Les Éditions de Minuit, 1952*

HIS MASTERPIECE OF ABSURDIST THEATRE

First edition, trade issue. The play premiered at the Théâtre de Babylone in Paris on 5 January 1953. Its extraordinary success "was responsible for Beckett's rise to worldwide fame, as the play rapidly became an object of intense international interest and controversy" (ODNB).

The trade issue was preceded only by a limited issue of 35 copies on *vélin supérieur*. In 1955, Beckett's own English translation was performed in London and published in New York by the Grove Press.

Octavo. Original white wrappers lettered in blue and black, small portrait photograph of the author to rear cover, edges untrimmed, leaves unopened. With later glassine jacket. Neat hole punch through foot of rear cover and leaves until pp. 143–44, not affecting text. Light toning to spine, couple of nicks and creases to edges, contents toned as usual. A very good copy. ¶ Federman & Fletcher 259.

£3,500 188131

7

8

6

BEATON, Cecil. Ballet. *London: Wingate, 1951*

INSCRIBED BY CECIL BEATON TO MARGOT FONTEYN

First edition, presentation copy, inscribed by Cecil Beaton on the first blank to Margot Fonteyn: "To Margot, with Blessings and affections and admiration – Love from Cecil".

An iconic figure in British ballet, Fonteyn was appointed *prima ballerina assoluta* by Queen Elizabeth II in 1979, the most prestigious title a ballerina can receive. Fonteyn features in a number of the photographic plates in the book, seen dancing with Robert Helpmann in 'Apparitions' in 1936, rehearsing at Covent Garden, performing with Michael Soames, and as Cinderella. Beaton designed costumes for Fonteyn and photographed her throughout her career. He writes in *Ballet* that Margot "combines great personal beauty with superb technique and intelligence and, more strange still, possesses extraordinary common sense, sympathetic understanding and a great talent for being perfectly down-to-earth when it is required of her".

Octavo. With 64 plates, colour lithograph title page, illustrations to the text by the author. Original purple cloth, lettering to spine and front cover in silver, top edge purple and pale blue. With dust jacket, designed by the author. Spine ends sunned and gently bumped, contents clean; jacket unclipped,

8

BEMELMANS, Ludwig. Complete set of the original Madeline books . *New York: Simon and Schuster; Viking Press, 1939–1961*

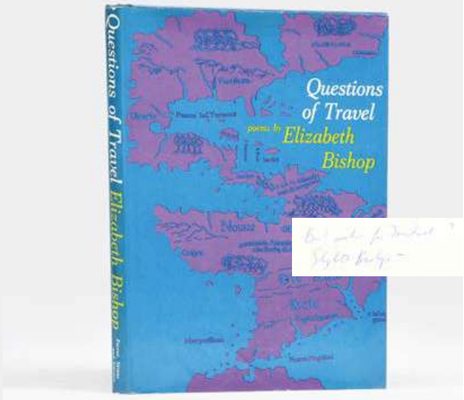
"IN AN OLD HOUSE IN PARIS, THAT WAS COVERED WITH VINES . . . "

First editions in book form, signed limited edition of *Madeline and the Bad Hat*, inscribed by the author, "To John, Ludwig Bemelmans Nov. 20 1956". The limited edition preceded the trade issue and consisted of 985 copies, of which 885 were for sale.

This is the complete set of Madeline books published during the author's lifetime. It does not include *Madeline's Christmas*, which was printed as part of *McCall's Magazine* in 1956 and issued posthumously in book form in 1985.

Five works, quarto. Illustrated by Ludwig Bemelmans. Original bindings in dust jackets (*The Bad Hat* issued without jacket, here housed in custom card slipcase). Bookseller's ticket in two vols; *Madeline* title page with faintly pencilled ownership inscription. *Bad Hat* with damp stains to a few margins and two closed tears to rear free endpaper; *Madeline* jacket edges restored; *Rescue* jacket with long split to spine foot. Extremities a little rubbed; jackets unclipped, creased and somewhat chipped, with textual loss and tape repairs: a very good set in good jackets.

£1,500 182177



9

9

BISHOP, Elizabeth. Questions of Travel. *New York: Farrar, Straus and Giroux, 1965*

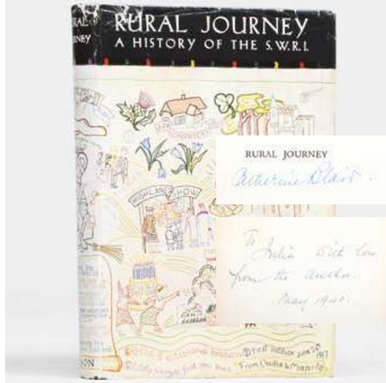
"HERE IS A COAST; HERE IS A HARBOUR"

First edition, inscribed on the title page, "Best wishes for Michael? Elizabeth bishop".

Questions of Travel is Bishop's third collection and includes poems based on her experiences living in Brazil, notably "The Armadillo". It was also her first collection to include a short story, "In the Village".

Octavo. Original blue cloth, spine lettered in silver, green, and purple, green endpapers, top edge red. With dust jacket designed by Adrianne Onderdonk. Spine ends bumped, head of boards faintly toned, corners just rubbed, half-title creased; jacket unclipped, minor creasing at extremities, a few marks to rear panel: a near-fine copy in like jacket. ¶ MacMahon A6.

£2,750 189867



10

8

10

BLAIR, Catherine. Rural Journey: a History of the S.W.R.I. from Cradle to Majority. *London: Thomas Nelson and Sons, 1940*

First and only contemporary edition, presentation copy, inscribed by the author on the recto of the front free endpaper, "To Julia with love from the author. May 1940", and signed by her on the half-title.

A suffragette, Blair (1872–1946) founded the Scottish Women's Rural Institutes in 1917 to support women in the Scottish countryside through education and the forging of social networks. It continues to this day as the SWI.

The fragile dust jacket carries a wraparound image of Blair's embroidered panel illustrating the SWRI's history.

Octavo. pp. 166. With eight half-tone plates from photographs. Original publisher's light greenish blue cloth, spine lettered in gilt, with colour-printed pictorial dust jacket. A little bumped at the extremities, the jacket mildly rubbed, some crumpling head and tail of the jacket, minor chipping at the tail, some splits and chips at the head and onto the front panel, no loss of text, supported by light paper tape verso; slight bubbling of pastedowns, pale toning of the block; overall a bright and tight copy, very good.

£850 190096

11

BLAKE, Quentin (illus.); HUGO, Victor. The Hunchback of Notre-Dame. Translated expressly for this edition with a sketch of the life and writings of the author by Frederic Shoberl. *London: Richard Bentley, 1833*

WITH AN ORIGINAL QUENTIN BLAKE DUST JACKET FOR "A FASCINATING BOOK"

First edition in English, the "First Editions: Re-covered" copy. This copy has a unique dust jacket by Quentin Blake presenting two original drawings. The first shows Quasimodo hanging from a Notre-Dame buttress (130 × 120 mm), and the second depicts Quasimodo swinging on a bell (130 × 166 mm). The jacket is signed and dated "Quentin Blake 21 Sept 2017".

A charity auction to benefit the House of Illustration was held on 11 December 2017. Book illustrators, fashion artists, painters, and artists were asked to choose a book which appealed to them. A first edition was then obtained, and the artist provided a unique dust jacket. Blake had previously illustrated *The Hunchback of Notre-Dame* for the Folio Society in 1998.

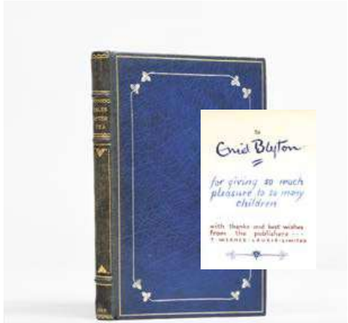
The first edition in English appeared as number 32 in Bentley's Standard Novels. This was a series of freshly revised texts in affordable editions of major contemporary authors, and it did much to introduce high-calibre international writers such as Hugo to British middle-class readers. The binding, however, includes lettering-pieces on the spine with "Standard Novels" and "The Hunchback" on separate panels.

In a press interview relating to the 2017 auction, Quentin Blake stated that *The Hunchback of Notre-Dame* "is a fascinating book. More exciting than I expected in fact because Hugo had very good ideas about mediaeval and the modern and it's really what this book is about" (AFP News).

Small octavo (163 × 101 mm). Bound without the series half-title. Engraved frontispiece, additional engraved title page. Later 19th-century half calf, spine lettered in gilt, raised bands, marbled sides, endpapers, and edges. With dust jacket by Quentin Blake, signed on front flap. Housed in a black cloth flat-back box by the Chelsea Bindery. Extremities a little rubbed, minor abrasions to spine, else fine. ¶ AFP News, 7 December 2017.

£15,000 188645

11



12

12

BLYTON, Enid. Tales After Tea. *London: T. Werner Laurie Limited, 1948*

THE AUTHOR'S COPY

First edition, Blyton's copy, specially bound for her by the publisher and with their hand-painted card loosely inserted: "To Enid Blyton, for giving so much pleasure to so many children with thanks and best wishes from the publishers T. Werner Laurie Limited".

It was inherited by the author's daughter, Gillian Baverstock.

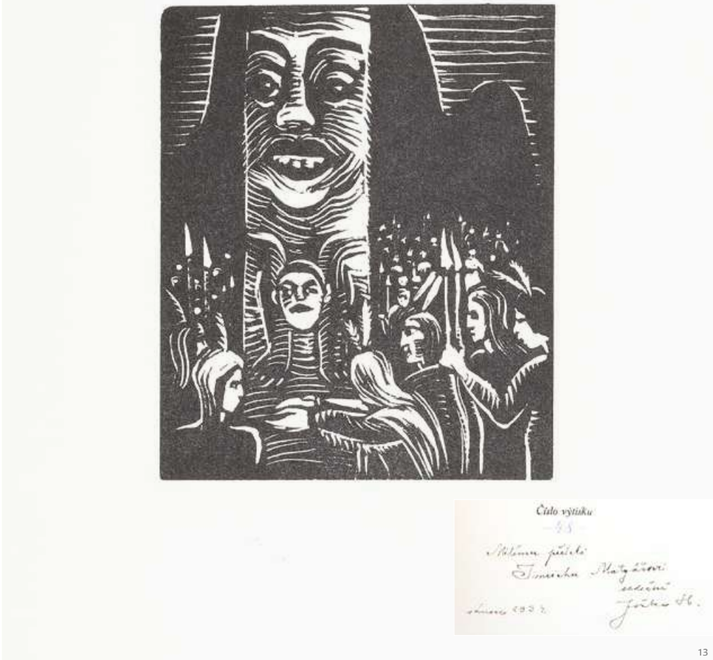
Octavo (184 × 117 mm). Illustrations in text. Title page printed in blue. Publisher's presentation binding of blue morocco, spine lettered and decorated in gilt, covers with gilt border enclosing silver frame with foliate finials, twin gilt rune on turn-ins, pale blue patterned endpapers, edges gilt. Spine sunned to green, light discolouration to covers, front inner hinge split but sound. In very good condition.

£1,250 190061

13

BOCHOŘÁKOVÁ-DITTRICHOVÁ, Helena. Indiáni jindy a dnes. Kniha dřevorytů. (Indians Then and Now. A Book of Woodcuts.) *Hranice & Brno: Josef Hladký, 1934*

INSCRIBED BY THE PUBLISHER TO A PIONEERING GAY RIGHTS ACTIVIST


13

Signed limited edition, number 48 of 100 copies signed by the artist. This copy is inscribed by the publisher to the Slovakian gay rights campaigner Imrich Matyas on the limitation page, "Milemu priteli, Imrichu Matyasovi, srdecne, Jozka H. Vanoce 1934" ("To my dear friend, Imrich Matyas, warmly, Joseph Hladky, Christmas 1934").

Based in Bratislava, Matyas (1896–1974) spent his life recording the experiences and promoting the rights of the homosexual community. He was a prolific contributor to the magazine *Hlas sexual mensiny* ("*The Voice of a Sexual Minority*"), a member of the World League for Sexual Reform, and the organizer of frequent public lectures on scientific theories of sexuality. He was also an associate of the German sexologist Magnus Hirschfield and served as Hirschfield's local guide on his 1932 lecture tour of Czechoslovakia.

This "wordless novel" portrays a history of Native Americans and their clashes with European settlers. Bochorakova-Dittrichova (1894–1980) – the first female graphic novelist – was inspired by a 1931 trip to America, during which she visited Peche Island, the summer hunting grounds of Chief Pontiac, and Taos Pueblo, the oldest continuously inhabited indigenous American settlement.

Large octavo. With 50 woodcuts, woodcut half-title. Printed on handmade paper. Original light brown cloth, spine lettered in gilt, gilt motif and lettering on front cover, edges uncut, orange silk bookmarker. Cloth and contents clean, gilt bright, corners lightly bumped: a fine copy.

£4,750 177114

14

14

BOOK DESIGN – DES ROSIERS, Leon Louis. Archive of artwork for dust jackets and cover art. *[1930s]*

A DECADE OF DESIGN: FROM ADVENTURE AND ASTROLOGY TO CHRISTIE AND CHRISTMAS

Sixty-two artist proof prints, many signed by the artist on the reverse in pencil, and one original watercolour for a Lafayette poster. This archive of des Rosiers's cover artwork published by Dodd, Mead and Company in the 1930s includes Agatha Christie's *Death in the Air* and *The Tuesday Club Murders*, Evangline Adams's classic work *Astrology for Everyone*, and romances, adventures, and seasonal anthologies.

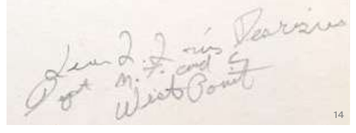
Further examples include G. K. Chesterton's *The Poet and the Lunatics*, Berta Ruck's *The Unkissed Bride*, and occasional non-fiction such as A. Hyatt Verrill's *Romantic and Historic Maine*. The archive also contains related materials, such as advertisements, a Christmas card design, and a brochure for a 2003 exhibition and talk on the artist, along with the manuscript notes of the guest speaker.

Born in Maine, Leon des Rosiers (1890–1968) won a *Medaille d'honneur* for best designed book jacket of the year at the Paris Industrial Exhibition in 1927. Rosiers served in the army in the First World War and worked at West Point in the department of military topography and graphics during the Second World War. His commercial work included commissions from publishers, advertising agencies, and the American Museum of Natural History.

A full inventory is available on request.

Together, 62 artist proof prints for book covers (including one duplicate), many backed onto card. In addition: original watercolour for "Army Lafayette" poster; brochure for talk on the artist held on 3 August 2003 along with four sheets of manuscript lecture notes; advertisement for Rob Wagner's *Tessie Moves Along*; "Season's Greetings" card from West Point; advertisement for East New York Savings Bank; advertisement for A. Hyatt Verrill's *Romantic and Historic Maine*. All within leather ring-binder. Occasional creases, minor wear, and bleedthrough from where mounted, the prints overall in bright and near-fine condition.

£5,000 145228



14

15

15

BORGES, Jorge Luis. El jardin de senderos que se bifurcan. *Buenos Aires: Sur, 1942 [30 December 1941]*

"A BOOK THAT WILL ABOLISH REALITY"

First edition of the author's first collection of short stories, including such famous ones as "Tlön, Uqbar, Orbis Tertius", "Pierre Menard, autor del Quijote", "La lotería en Babilonia", and "La biblioteca de Babel". A latecomer to the form, Borges spent two decades publishing mostly poetry and literary criticism before preparing this collection while working as an assistant librarian.

The collection was republished with an additional six stories as *Ficciones* (1944), winning Borges international acclaim.

This copy is in a variant binding, the book block trimmed and the covers not folding over the stiff free endpapers.

Octavo. Original blue wrappers lettered in white. Neat annotation to p. 15. Spine toned, short split to joint ends, wrappers slightly rubbed, infrequent light foxing. A very good copy. ¶ Foster A72.1.

£4,500 181464

16

16

BORN, Max. Atomic Physics. Revised by the Author from the Original Translation of John Dougall. Fifth Edition. *London: Blackie & Son, 1951*

INSCRIBED TO HIS COLLABORATOR

A presentation copy of this authoritative textbook, inscribed by the author on the front free endpaper, "To Miss Helen Joan Smith, PhD, with many thanks for kind assistance. Edinburgh, 9 May 1952. Max Born". Smith's research on diamond lattices is cited on page 247. She also collaborated with Born on their 1942 paper, "Quantum Theory and Diffuse X-Ray Reflexions".

Smith received her PhD in 1947 from the University of Edinburgh, where Born was Tait Professor of Natural Philosophy until his retirement in 1952; this was likely the occasion that prompted this inscription. She also collaborated with the crystallographer Kathleen Lonsdale.

Written while Born was teaching at St John's College, Cambridge, *Atomic Physics* soon became the standard work on the subject. It was first published in 1935.

Octavo. Original green cloth, spine lettered and ruled in gilt, front cover framed in blind. Cockling to cloth, spine ends and corners gently bumped, edges lightly foxed: a very good copy.

£2,250 191661

17

17

BOTANY. Herbarium of pressed botanical samples. *[Germany: 18th century]*

A CHARMING FRAGMENT OF A METHODICALLY ORGANIZED COLLECTION

A scientific compilation of dried plants, each annotated with a Latin binomial and many with their seasonality; this selection comprises spring and summer samples. Such herbariums began to be compiled in the 16th century and many featured in "cabinets of curiosities". They were a tool used by the most influential natural philosophers of the day, including Linnaeus, Rousseau, and Goethe.

The box, lettered "gewürzpflanzen" and "gewürz", was originally intended to house spice plants. The individual gatherings are numbered and the box reads "nicht voll" ("not full"), showing that it was an evolving project that functioned as a reference tool and is likely a surviving specimen of a now-separated larger private collection. Many of the samples are also annotated with reference numbers, perhaps to a printed botanical catalogue owned by the compiler or to other parts of the now-scattered collection.

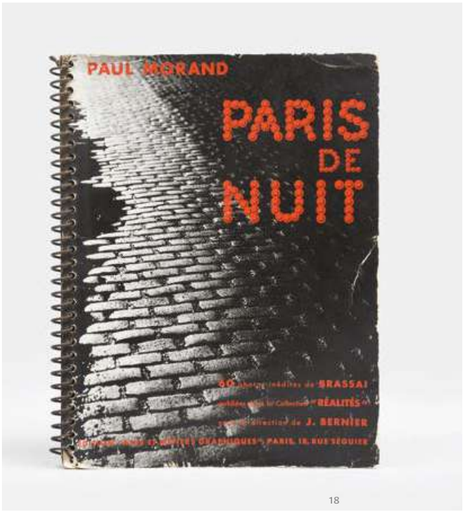
"A botanist who came across an unfamiliar plant might send it as a herbarium specimen to a colleague for identification. By comparing dried plants, it was possible to discover duplicates of the same plant but with different names. Such uses were possible only if the herbarium sheets were kept separate rather than being bound into books, [which] also made it easier to rearrange their order as new ideas about classification were developed and tested" (Allaby, p. 61).

Comprising 17 booklets individually sewn at folds (page size: 212 × 139 mm), samples affixed with thin strips of paper or copper, contents annotated in black and green ink. Paper stock watermarked with snake on staff with double knobs and star, countermarked "BB", perhaps referring to Beckh paper mill, Göppingen (founded 1747). Housed in contemporary card case with partially-obscured paper labels lettered "No 3", "Gewurz", and "Invatio ecum bot, Tom VI. 708 ad pa". First leaf of single booklet and handful of samples not present, paper lightly foxed else crisp; box worn and with some worming. Overall in very good condition. ¶ Michael Allaby, *Plants: Food, Medicine, and the Green Earth*, 2010.

£1,250 189373

17

17



18

18

BRASSAÏ, & Paul Morand. Paris de Nuit. *Paris: Édition Arts et Métiers Graphiques, 1933 [1932]*

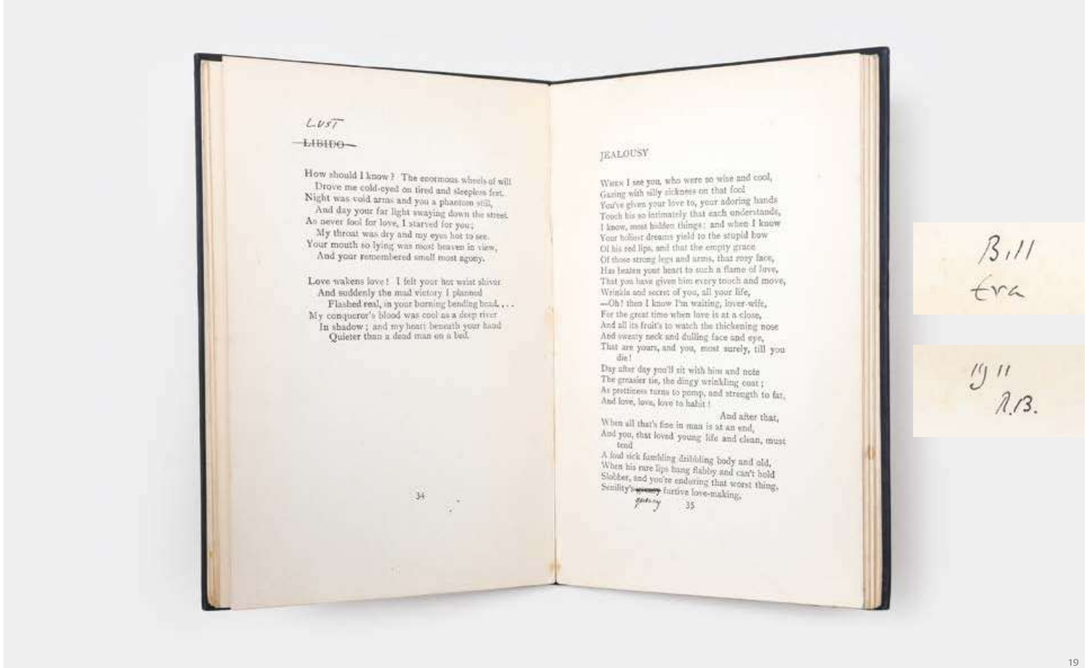
THE CITY OF LIGHT BY NIGHT

First edition of the photographer's first publication, an exploration of the nocturnal life of Paris.

Brassaï showcases his mastery "at drawing luminosity from the darkness. The swaths of wet paving stones featured on the covers and endpapers of *Paris de Nuit* gleam like pale beacons in the streetlight. Inside, Brassaï explores the city, beginning with its broad vistas and grand public spaces and gradually moving into the demimonde he knew so intimately" (Roth, p. 76).

Quarto. With 62 full-page gravure plates, 2 double-page. Original spiral bound photographic wrappers, front cover lettered in red. Wrappers creased and rubbed, a few spots of wear, short closed tear to head of front wrapper, a few marks to rear wrapper: a very good copy. ¶ Parr & Badger I, p. 134; Roth, p. 76.

£3,000 189332


LUST
LIBIDO
How should I know? The enormous wheels of will
Drove me cold-eyed on tired and sleepless feet.
Night was cold arms and you a phantom still,
And day your far light swaying down the street.
As never fool for love, I starved for you;
My throat was dry and my eyes hot to see.
Your mouth so lying was most heaven in view,
And your remembered smell most agony.
Love wakens love! I felt your hot wrist shiver
And suddenly the mad victory I planned
Flashed real, in your burning bending head, . . .
My conqueror's blood was cool as a deep river
In shadow; and my heart beneath your hand
Quieter than a dead man on a bed.
34
JEALOUSY
When I see you, who were so wise and cool,
Gazing with silly sickness on that fool
You've given your love to, your adoring hands
Touch his so intimately that each understands,
I know, most hidden things: and when I know
Your hollest dreams yield to the stupid bow
Of his red lips, and that the empty grace
Of those strong legs and arms, that rosy face,
Has beaten your heart to such a flame of love,
That you have given him every touch and move,
Wrinkle and secret of you, all your life,
—Oh! then I know I'm waiting, lover-wife,
For the great time when love is at a close,
And all its fruit's to watch the thickening nose
And sweaty neck and dulling face and eye,
That are yours, and you, most surely, till you
die!
Day after day you'll sit with him and note
The greasier tie, the dingy wrinkling coat;
As prettiness turns to pomp, and strength to fat,
And love, love, love to habit!
And after that,
When all that's fine in man is at an end,
And you, that loved young life and clean, must
tend
A loud sick fumbling dribbling body and old,
When his rare lips hang flabby and can't hold
Slobber, and you're enduring that worst thing,
Senility's furtive love-making,
35
Bill
Eva
1911
R.B.

19

19

BROOKE, Rupert. Poems. *London: Sidgwick & Jackson Ltd, 1911*

INSCRIBED TO A FRIEND WHO DIED IN THE FIRST WORLD WAR

First edition, presentation copy, inscribed by the poet on the front free endpaper to his Cambridge friends Bill and Eva Hubback, "Bill, Eva, 1911, R.B.", and with five manuscript annotations, correcting misprints and revising the title of one poem. This is the only poetry collection Brooke published in his short lifetime.

Brooke and the Hubbacks together formed part of the group Virginia Woolf dubbed the "neo-pagans", after their love of the outdoors; the group also included David Garnett, Ka Cox, Geoffrey Keynes, and Frances Cornford, among others. Francis William Hubback (1884–1917), a civil servant at the Board of Education, was, like Brooke, killed in action during the First World War. His wife Eva (1886–1949), a feminist and social reformer, was an economics tutor at Cambridge, later principal of Morley College, and a fierce advocate for women's suffrage and birth control. Both often visited Brooke at Clevedon and on one occasion camped with him on the Beaulieu River.

Loosely inserted is an autograph letter from Cornford to Brooke's literary executor Edward Marsh, identifying the Hubbacks as the recipients of this copy: "He was killed in the first war – a burning Fabian (what an odd combination those words make now). She was of a rather distinguished Jewish family and a delightful person – can't remember the name". A brief autograph letter from Marsh, passing on Cornford's letter, is also included.

Brooke explains his corrections in a letter to the bookbinder Sybil Pye, dated 22 December 1911: "When you see copies of my book, will you surreptitiously change 'greasy' to 'queasy' (p. 35, last line), insert 'so' before 'fair' p. 32, and write 'LUST' for 'LIBIDO' p. 34?. The first two are misprints; the last is a sacrifice to my publisher's pudency" (*Letters*, pp. 326–7). The first two misprints were corrected in the 1913 second edition. Brooke's publishers originally asked for his poem "Lust" to be removed entirely but settled for the change of title (it remained "Libido" until the publication of Brooke's 1918 *Collected Poems*). The other corrections on pages viii and 81 in this copy are typographical.

Octavo. Original dark blue cloth, printed paper spine label. Housed in a custom blue cloth folding box. Reading notes of collector William A. Strutz (1934–2024) loosely inserted. Small spot of wear to foot of spine, label toned and chipped, marks to cloth, front inner hinge cracked but firm. A very good copy. ¶ Keynes 5. Rupert Brooke, *The Letters*, ed. by Geoffrey Keynes, 1968.

£20,000 174290

20

20

BULGAKOV, Mikhail. The Master and Margarita. *Moscow: [1966 & 1967]*

ONE OF THE GREATEST RUSSIAN-LANGUAGE NOVELS OF THE 20TH CENTURY, WITH THE UNCENSORED TEXT

A samizdat copy, formed of tear sheets from the first appearance in print of *The Master and Margarita*, which was serialized in two issues of the journal *Moskow* in November 1966 and January 1967 in censored form. Bound at the end of this copy is the uncensored material, which was not published in Russian until 1969.

The text has many annotations in Russian, including reference marks in the text for the corresponding censored material. The annotations, many of which are in the same hand, may have been added by Mark Alexandrovich Kellerman, whose name is written in pencil on the rear free endpaper. Kellerman was a lawyer and copyright specialist based in Moscow, which may explain access to the uncensored text and the form of the present copy.

The *Moskow* first printing eliminates much of the anti-Soviet satire, but it still caused an immediate sensation on publication. Although the novel was completed in 1938, like most of Bulgakov's prose it was not published until long after his death in 1940. The first edition in book form was published by the YMCA Press in Paris in 1967, in a still further censored version of the Russian text. The full text was first published in English in 1967 (there are two different English translations, one of the censored text and one of the full text).

2 parts, together with 29 typescript pages, bound in 1, octavo (254 × 163 mm). Title page printed in red and black. Contemporary brown cloth, unlettered. A few small bumps and spots of wear to extremities, a couple of marks to cloth, one marginal closed tear to p. 57/8 of part 1, else bright. An excellent copy.

£12,500 176476

21

BURHOFER, Elfie. Costume designs for Salomé and Faust. *[Offenbach: c.1920s]*

A charming set of art deco costume designs for *Faust* and Oscar Wilde's *Salomé*. Each leaf is initialled by the artist in the lower right corner. These designs by the elusive Burhofer were perhaps produced as a practice study during her studies at the Kunstgewebeschule in Offenbach. Both *Faust* and *Salomé* were widely performed in Germany, which perhaps inspired Burhofer in her creations, but it is unclear whether these designs were ever realised.

17 leaves mounted on black cardboard, 6 leaves 285 × 152 mm, 11 leaves 305 × 195 mm, all hand-coloured. Housed in custom black cloth chemises, colour facsimile label on front covers. A few spots to three leaves, colours bright. An excellent set.

£2,500 189366

21

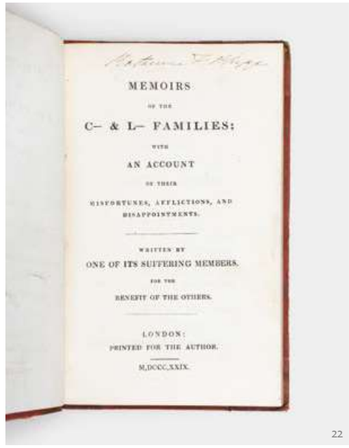
22

CAMBOURNE, Richard. Memoirs of the C – & L – Families; with an Account of their Misfortunes, Afflictions, and Disappointments. *London: Printed for the Author, 1829*

A MOVING NARRATIVE OF 19TH-CENTURY MENTAL ILLNESS

First edition of this previously unattributed account of the medical hardships of the Cambourne and Lintott families, particularly George Cambourne (c. 1744–1809), a patient at St Luke's Hospital for Lunatics. This copy has the pencil notes of the psychiatric historian Richard Hunter on the front free endpaper and was perhaps considered for inclusion in his landmark bibliography.

Cambourne was formerly a tradesman and silversmith in the service of Sir John Macpherson



22

– sometime Governor-General of Bengal – and "personally known to most of the male branches of the royal family" (p. 73). In 1808, Cambourne suffered a psychiatric episode; Hunter's notes suggest senile dementia. He was admitted to the private asylum of Peter Gillies Briand on Kensington Gore, but financial constraints meant he was moved to St Luke's, a paupers' hospital until the mid-19th century (p. 45). The author movingly describes the "cruel discipline" he experienced at the hospital: "His linen [was] stained with the rust from his fetters; his body, oh gentle reader, whoe'er thou art, pray excuse me saying more" (p. 71). Cambourne died at St Luke's in March 1809.

The author was likely George's son, Richard (1789–1833), based on the biographical information provided. He details his own and other family member's struggles with chronic illness and disability, including temporary paralysis, speech impairment, and the degeneration of limb strength, and recounts the effects George's mental health conditions had on his wife, Mary née Lintott (1771–1851).

The title page has the ownership inscription of Katherine F. Phipps (1803–1843), the daughter of Martha, Countess Mulgrave, who appears on the seven-page subscriber's list. The list is supplemented by 13 lines of additional subscribers in a contemporary hand on page xii.

WorldCat locates just four copies, held at the British Library (two copies), the New York Public Library, and Harvard University.

Duodecimo (170 × 103 mm). Contemporary red half calf, spine lettered and decorated in gilt, red sides and endpapers, edges gilt. Shelf mark in ink on rear free endpaper verso. Spine browned, extremities bumped and a little worn, stripping and soiling to covers, front inner hinges starting but holding firm: a very good copy.

£1,950 179269

23

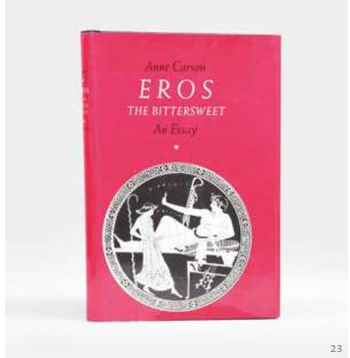
CARSON, Anne. Eros: The Bittersweet. *Princeton: Princeton University Press, 1986*

"LOVE AND HATE CONVERGE WITHIN SEXUAL DESIRE"

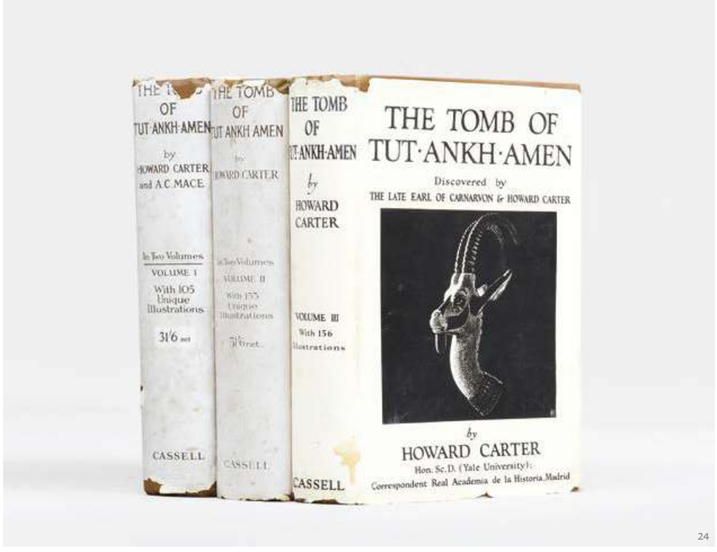
First edition, the author's first book of essays. Based on Carson's 1981 doctoral theses, the work studies the concept of "eros" in ancient Greece literature, beginning with Sappho's poetry and her invented adjective "glukupikros" ("bittersweet"). *Eros: The Bittersweet* was widely acclaimed and was voted onto the 1999 Modern Library Reader's List for the 100 best non-fiction books of the 20th century.

Octavo. Title page printed in pink and black. Original black cloth, spine lettered in silver with pink metallic heart decorations, pink endpapers. With dust jacket. Extremities just bumped; jacket unclipped, spine faintly sunned, flaps creased: a near-fine copy in very good jacket.

£2,250 190796



23



24

24

CARTER, Howard, & A. C. Mace. The Tomb of Tutankhamen. *London: Cassell and Company, Ltd, 1923–27–33*

THE MOST FAMOUS MOMENT IN EGYPTOLOGY

First edition of Carter's popular account of his spectacular discovery, illustrated with over two hundred plates. The discovery of Tutankhamun's tomb unleashed a global mania for ancient Egypt. This was further fuelled further by the death of Lord Carnarvon from blood poisoning, thought to be the "mummy's curse."

"The discovery astounded the world: a royal tomb, mostly undisturbed, full of spectacular objects. Carter recruited a team of expert assistants to help him in the clearance of the tomb, and the conservation and recording of its remarkable contents. On 16 February 1923 the blocking to the burial chamber was removed, to reveal the unplundered body and funerary equipment of the dead king. Unhappily, the death of Lord Carnarvon on 5 April seriously affected the subsequent progress of Carter's work. In spite of considerable and repeated bureaucratic interference, not easily managed by the short-tempered excavator, work on the clearance of the tomb proceeded slowly but was not completed until 1932. Carter handled the technical processes of clearance, conservation, and recording with exemplary skill and care" (*ODNB*).

3 vols, large octavo. Half-tone photographic frontispieces, 247 plates, taken from photographs by Harry Burton; plan and facsimiles in text. Original brown diagonally ribbed cloth, spines and front covers lettered in gilt, gilt scarab-and-sun-disc device on black ground on front covers, pictorial endpapers. Extremities lightly bumped and worn, some inner hinges a little tender, spotting on title pages of vols II and III; jackets unclipped, closed tears and small losses, spotting on those for vols I and II: a very good set in like jackets.

£7,500 190919

25

CHAMBERS, Ephraim. Cyclopaedia: or, an Universal Dictionary of Arts and Sciences. *London: Printed for James and John Knapton, John Darby, Daniel Midwinter [& 17 others], 1728*

A LANDMARK OF THE ENLIGHTENMENT AND A FORERUNNER OF THE ENCYCLOPÉDIE AND ENCYCLOPAEDIA BRITANNICA

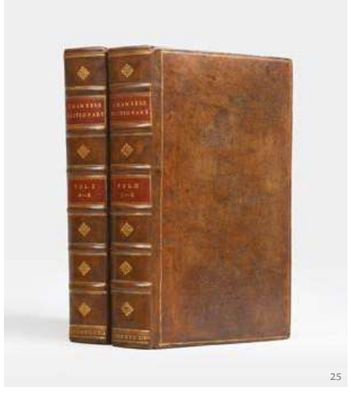
First edition. "His admirably cross-referenced work is universally recognized as the father of the modern encyclopaedia" (Goetz, p. 381).

Chambers was inspired by John Harris's technical dictionary, *Lexicon technicum* (1704), but sought to expand it into a comprehensive survey of human knowledge. He "introduced cross-references, which proved indispensable to every subsequent lexicographer. Because of this, combined with inclusion of more of the humanities, Chambers's work became the first true general encyclopaedia" (*ODNB*).

"Its impact and influence upon later generations was incalculable. It directly influenced the famous *Encyclopédie* of Diderot, and the new *Encyclopaedia* compiled by Abraham Rees . . . Less directly, the pioneering example of *Cyclopaedia* stimulated the publication of the *Encyclopaedia Britannica* and many subsequent works" (Walsh, p. 39).

2 vols, folio (404 × 235 mm), pp. [4], xxx, [2], 380, 282; [2], 365–1038; 2 leaves, gathering 11C (pp. 925–928) in vol. II, supplied from another copy, otherwise textually complete. Allegorical frontispiece, 20 large engraved plates. Contemporary sprinkled calf, rebacked and recornered to style, twin red morocco labels, edges speckled red. Endpapers spotted and some sporadic very light foxing, anatomy plate browned as usual, else contents clean and fresh: a very good copy. ¶ Alston III, 535; ESTC T114002; *Printing and the Mind of Man* 171 (b). Philip W. Goetz, *The New Encyclopaedia Britannica*, 1986; S. Padraig Walsh, *Anglo-American General Encyclopedias: A Historical Bibliography*, 1968.

£25,000 175978



25

CYCLOPÆDIA:
OR, AN
UNIVERSAL DICTIONARY
OF
ARTS and SCIENCES;
CONTAINING
The DEFINITIONS of the TERMS,
And ACCOUNTS of
The THINGS signify'd thereby,
In the several ARTS,
Both LIBERAL and MECHANICAL,
And the several SCIENCES,
HUMAN and DIVINE.
The Figures, Kinds, Properties, Productions, Preparations, and Uses, of Things NATURAL and ARTIFICIAL;
The Rise, Progress, and State of Things ECCLESIASTICAL, CIVIL, MILITARY, and COMMERCIAL:
With the several Systems, Sects, Opinions, &c. among Philosophers, Divines, Mathematicians, Physicians, Antiquaries, Critics, &c.
The Whole intended as a Course of Ancient and Modern LEARNING.
Compiled from the best Authors, Dictionaries, Journals, Memoirs, Transactions, Ephemerides, &c. in several Languages.
In TWO VOLUMES.
By E. CHAMBERS Gent.
Floreant ut apes in saltibus omnia libant,
Omnia non——LUCRET.
VOLUME the FIRST.
LONDON:
Printed for James and John Knapton, John Darby, Daniel Midwinter, Arthur Bettesworth, John Senex, Robert Gosling, John Pemberton, William and John Innys, John Osborn and Tho. Longman, Charles Rivington, John Hooke, Ranew Robinson, Francis Clay, Aaron Ward, Edward Symon, Daniel Browne, Andrew Johnston, and Thomas Osborn. M.DCC.XXVIII.

25

26

CHIVERS BINDING – STEP, Edward.
Favourite Flowers of Garden and Greenhouse. The Cultural Directions Edited by William Watson. *London: Frederick Warne & Co., 1896–97*

BOUND FOR THE YELLOW COUNTESS, CHATELAINE OF LOWTHER CASTLE AND GARDENS

First edition, beautifully bound by the workshop of Cedric Chivers in their celebrated "vellucent" style for Lady Lowther, Countess of Lonsdale (1854–1941). Rendered in the signature Lowther yellow, the hand-painted design echoes the vivid floral plates and incorporates the countess's monogram.

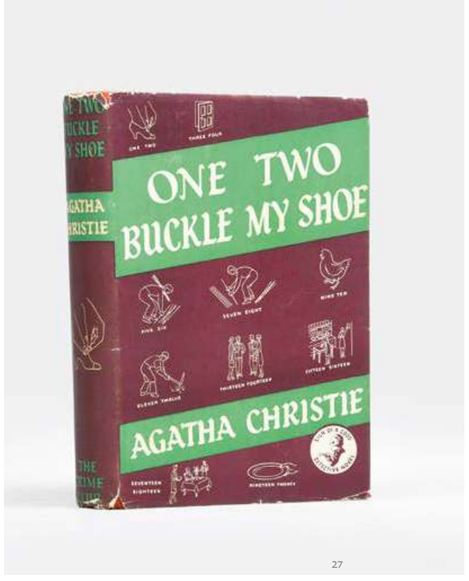
In 1878 Grace Cicelie Gordon married the ostentatious younger son of the fourth earl of Lonsdale, Hugh Cecil. When her husband inherited the title, his penchant for a particular shade earned him the nickname "the yellow earl". The couple's main seat was the great Gothic Lowther Castle in Cumbria. Here they significantly enhanced the gardens with elaborate ornamental features, footpaths, and garden furniture, creating the Japanese, Rock, Lily, and Alpine gardens. The countess's bookplate is wreathed with ivy and roses.

Cedric Chivers (1853–1929), one of the most successful bookbinders of his time, developed a new technique for binding books, which he patented in 1898. Elaborate cover designs were painted on paper and then covered by vellum, which had been treated to become translucent. Their custom bindings would often incorporate the owner's name or initials. This is the second Chivers binding we have handled that displays the name of a countess.

4 vols, quarto (247 × 165 mm). With 316 colour plates. Contemporary quarter binding of translucent vellum over yellow hand-painted paper, flat spines lettered in manuscript with hand-painted art nouveau floral design in yellow and gilt pointillé, monogram and coronet at head of spines, cream cloth sides, yellow floral-patterned endpapers, top edges gilt, fore and bottom edges uncut. Bindings a touch soiled, faint water marks to spines, edges foxed. A very good copy.

£3,750 184603

26



27

27

CHRISTIE, Agatha. One, Two, Buckle My Shoe. *London: for The Crime Club by Collins, 1940*

First edition. This Poirot mystery story revolves around a dentist murdered in the middle of his working day and features the final appearance of Chief Inspector Japp.

In the novel, Christie engages with "the ideological conflicts of the pre-war years" by including "political 'idealists', fascist movements and conservative financiers who maintain world stability" (Barnard, p. 201).

Octavo. Original red cloth, spine lettered in black. With dust jacket. Gift inscription to front free endpaper. Cloth bright, edges foxed; jacket unclipped, a few short closed tears and tiny chips to spine ends and corners: a very good copy indeed in like jacket. ¶ Robert Barnard, *A Talent to Deceive: An Appreciation of Agatha Christie*, 1990.

£4,500 189640

28

CHURCHILL, Winston S. My African Journey. *London: Hodder & Stoughton, 1908*

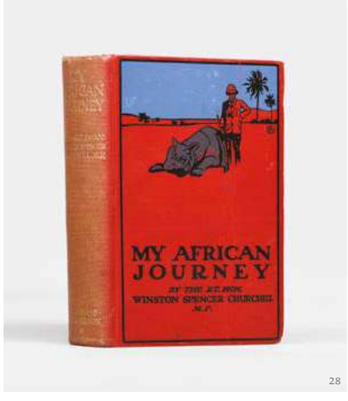
First edition of Churchill's account of his travels around British East Africa from October 1907 to January 1908, a highly readable account that "bubbles with Churchill's irrepressible interest in everything new, whether it was the thrill of hunting rhino, the dangers of sleeping sickness, or the engagingly extempore justice of the District Officers" (Woods, p. 81).

Churchill was appointed under-secretary at the Colonial Office in 1905. His East African expedition began as a private hunting trip, but it soon evolved into a quasi-official examination of colonial affairs in Kenya and Uganda. The work was initially serialized in the *Strand Magazine*. Churchill's contract was highly lucrative, reflecting his celebrity status as a rising political star.

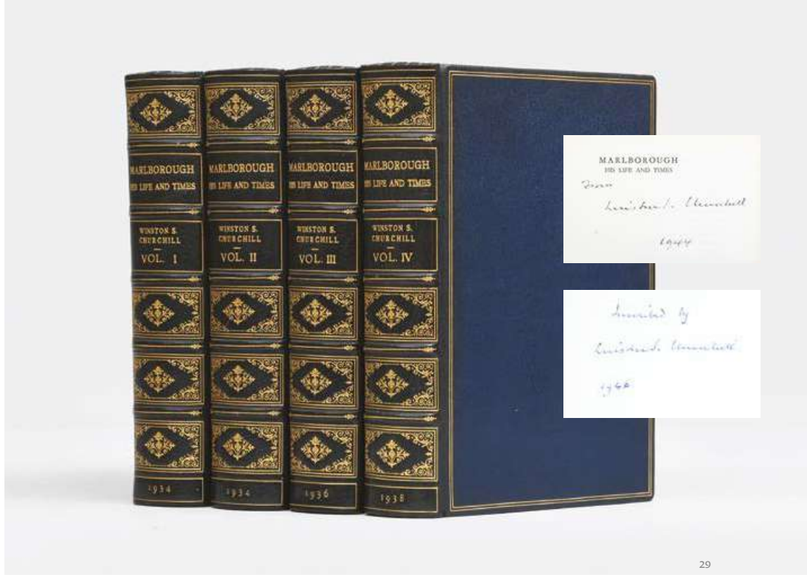
This copy is part of the colonial issue, distinguished by a gilt asterisk at the foot of the spine.

Octavo. Photographic frontispiece and 46 plates, 3 maps. Original red cloth, spine lettered and ruled in gilt, lettering and pictorial decoration to front cover in black, blue, and grey, gilt asterisk to spine. Contemporary gift inscription to front free endpaper. Cloth a little sunned, soiled, and worn, reglued at foot of front joint, contents a little shaken, slight foxing. A good copy. ¶ Cohen A27.2; Czech, *African Big Game Hunting*, p. 37. Frederick Woods, *Artillery of Words*, 1992.

£975 192489



28



29

29

CHURCHILL, Winston S. Marlborough. His Life and Times. *London: George G. Harrap & Co. Ltd, 1934–38*

HIS BIOGRAPHY OF HIS ANCESTOR AND INSPIRATION, PRESENTED DURING THE SECOND WORLD WAR

First edition of volumes III–IV, later impression of volumes I–II, inscribed by the author in all four volumes to his bank manager and handsomely bound. Volume I is inscribed, "From Winston S. Churchill 1944"; the remaining volumes, "Inscribed by Winston S. Churchill 1946".

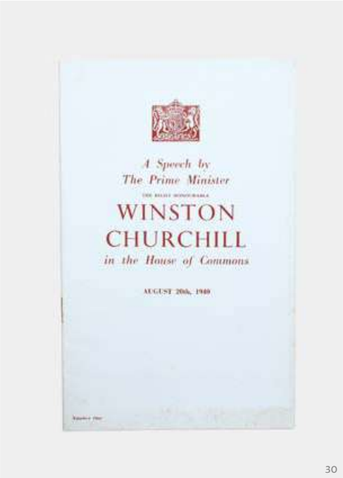
The recipient, T. E. R. Harris, was Churchill's financial adviser at the Pall Mall branch of Lloyds Bank from 1943 to 1948. He was instrumental in setting up contact with the Italian film producer Filippo Del Giudice, who purchased the film rights to *Marlborough* for £50,000 (see Lough, pp. 306–7). Churchill received £30,000 in 1943 and the balance in 1944, transforming his perennially parlous finances.

It was presumably to commemorate this deal that Churchill presented the set to Harris. On 1 March 1944, Harris wrote to Churchill, "I have now received the 4 volumes of 'Marlborough' which you so kindly sent to me, I thank you very much for the charming thought" (Churchill Archives, CHAR 2/494). Churchill had only inscribed the first volume, and in 1946 Harris requested inscriptions in the others. On 24 December 1946, Harris wrote to Churchill that the set was "a constant reminder of the privilege I have enjoyed of being, I hope, of some small service to you" (Churchill Archives, CHUR 2/150A-B).

This is the third impression of Volume I (noted "new edition") and the second of Volume II.

4 vols, octavo (228 × 147 mm). Portrait frontispieces, 99 plates, 14 facsimiles of letters, 182 maps and plans, several folding. Contemporary blue morocco by Sangorski & Sutcliffe, spines lettered in gilt, blue endpapers, top edges gilt. Housed in contemporary card slipcases. Inserted is a handwritten note, "Bought from LWC" (?), and the typed address of Churchill's Chartwell office. A fine set; slipcases a little rubbed and split. ¶ Cohen A97.2(I)c.; (II)b.; (III–IV).a. David Lough, *No More Champagne: Churchill and His Money*, 2015.

£20,000 190912



30

30

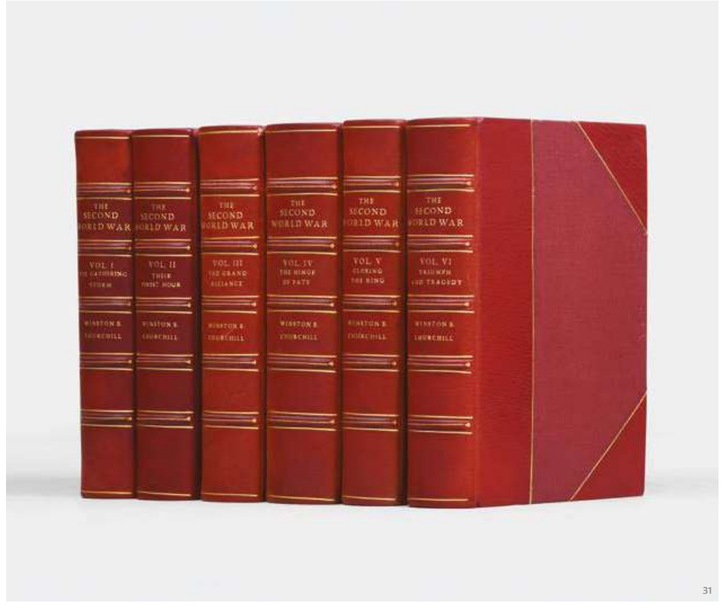
CHURCHILL, Winston S. A Speech by The Prime Minister in the House of Commons, August 20th, 1940. *[London:] The Baynard Press [for His Majesty's Stationery Office,] 1940*

First edition of one of Churchill's best-known speeches, containing the immortal words, "Never in the field of human conflict was so much owed by so many to so few".

Churchill delivered his oration "in the midst of the Battle of Britain and, unknown to the Prime Minister, just before its most intense period was to begin. While it was a general appraisal of the state of war, it is best known for Churchill's famous encomium to the RAF, then stubbornly resisting the German onslaught in the south of England" (Cohen).

Octavo, pp. 16. Original white wrappers printed in red, wire-stitched as issued, front cover lettered in dark red. Slight foxing around extremities, minor rusting at staples, else bright and clean: a near-fine copy. ¶ Cohen A131.1; *Printing and the Mind of Man* 424; Woods A60(a).

£750 189845



31

31

CHURCHILL, Winston S. The Second World War. *London: Cassell & Co. Ltd, 1948–54*

HANDSOMELY BOUND

First UK editions of Churchill's masterpiece, the single most important historical account of the Second World War and a major factor in Churchill being awarded the Nobel Prize in Literature in 1953. The US editions were published slightly earlier due to contractual obligations, but Churchill treated the UK Cassell editions as the authorized firsts and reserved his final proof corrections for them.

6 vols, octavo (205 × 131 mm). Near-contemporary red half morocco by Sangorski & Sutcliffe, spines lettered in gilt, red cloth sides, marbled endpapers, gilt edges. Very slight sunning to spines and extremities. An excellent set. ¶ Cohen A240.4.

£2,750 192115

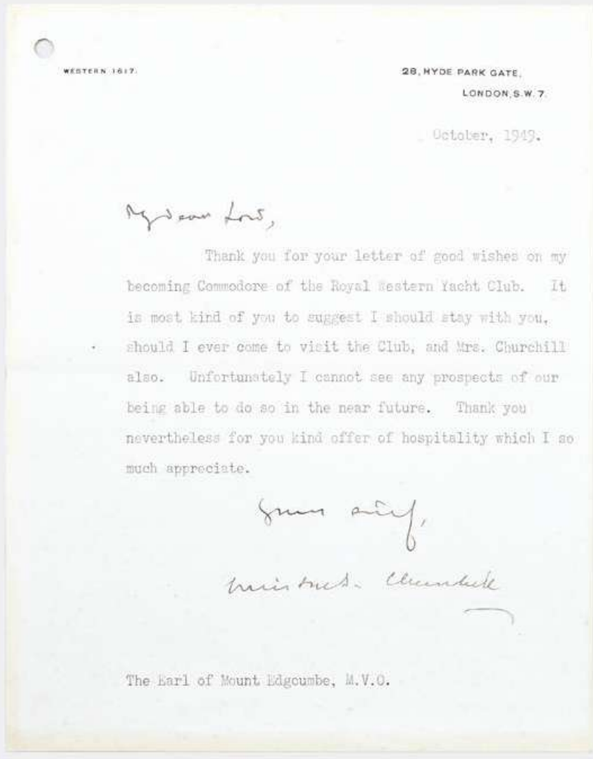
32

CHURCHILL, Winston S. Typed letter signed, following his appointment as Commodore of the Royal Western Yacht Club. *Chartwell: 6 October 1949*

COMMODORE CHURCHILL

Churchill writes shortly after his appointment to thank the Earl of Mount Edgcumbe for his good wishes and invitation to stay with him. The letter is attractively framed beside reproductions of a portrait photograph of Churchill and a wartime poster using words from his "We shall never surrender" speech.

Churchill became commodore of the club in September 1949 and remained in the role until his death. The club was one of the oldest in England; the office was chiefly honorific.


WESTERN 1617.

28, HYDE PARK GATE,
LONDON, S.W. 7.

October, 1949.

My dear Lord,

Thank you for your letter of good wishes on my becoming Commodore of the Royal Western Yacht Club. It is most kind of you to suggest I should stay with you, should I ever come to visit the Club, and Mrs. Churchill also. Unfortunately I cannot see any prospects of our being able to do so in the near future. Thank you nevertheless for you kind offer of hospitality which I so much appreciate.

Yours sincerely,

Winston S. Churchill

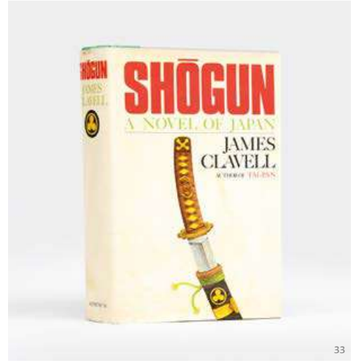
The Earl of Mount Edgcumbe, M.V.O.

32

Churchill writes to Kenelm William Edward Edgcumbe, 6th Earl of Mount Edgcumbe, whose father had also served as commodore Edgcumbe had written on 24 September to congratulate him and invite Churchill and Clementine to stay if they came to Plymouth (Churchill Archives, CHUR 2/326). Churchill replies, "It is most kind of you to suggest I should stay with you, should I ever come to visit the Club, and Mrs. Churchill also. Unfortunately I cannot see any prospects of our being able to do so in the near future".

Single sheet of Chartwell letterhead (231 × 185 mm), typed on one side only. Framed alongside reproduction photograph and poster with conservation glazing, 73 × 43 cm. Hole punch, a little light spotting: in very good condition.

£3,000 189876



33

33

CLAVELL, James. Shogun. A Novel of Japan. *New York: Atheneum, 1975*

First edition of the best-selling historical novel, which has "probably conveyed more information about Japan to more people than all the combined writings of scholars, journalists, and novelists since the Pacific War" (Smith, p. xii). It inspired the miniseries of 1980 and 2024 and the musical of 1990.

The story is based on the life of William Adams, alias Miura Anjin (1564–1620), the English navigator who reached Japan in 1600 and later became a key advisor to the shōgun Tokugawa Ieyasu. It is the third and most popular work in Clavell's *Asian Saga* and was inspired by his experiences during the Second World War, when he was captured by Japanese soldiers and interned at Changi prison near Singapore. The US edition was published on 23 June, preceding the UK edition of 29 September.

Octavo. Original green quarter cloth, spine and front cover lettered in black within decorative frame, blue sides, orange map endpapers, top edge yellow. With dust jacket. Spine creased, boards sunned at head and foot, damp-stain at foot of rear cover, rear inner hinge adhering at head from production fault; jacket unclipped, jacket toned and marked, stain at foot of rear panel: a very good copy in like jacket. ¶ Henry Smith, *Learning From Shōgun: Japanese History and Western Fantasy*, 1980.

£1,100 189153

34

COLEMAN, Ornette. "Ornette Coleman in Concert, August Fifth Nineteen Hundred Sixty-Eight" – original Fillmore West concert poster. *San Francisco: Tea Lautrec litho. 1968*

A brilliantly effective, big, and bold psychedelic poster for an appearance by the free jazz innovator Coleman at Bill Graham's Fillmore West. This poster was not numbered in the Bill Graham/Fillmore series – it would fall between BG 131 and 132 – but does feature in the Unusual Fillmore Shows section in the Art of Rock (p. 153, plate 2.80).

The line up for the show was Coleman (alto, trumpet, violin), Dewey Redman tenor, Ornette's 12 year-old son Denardo Coleman on drums, Charlie Hayden [sic] bass, and Robert Bradford "guest artist, trumpet", who to his own recall was not there; "I didn't make that gig. I'm on the poster, but I wasn't there, I can't remember why".

Light card stock window card poster (515 × 358 mm). White edged red lettering by Doré superimposed over a sheet of the score of Coleman's "Sun Suite of San Francisco", white on dark purple. Framed and glazed (overall 594 × 436 mm). Pin holes to the corners; very good.

£850 139625

35

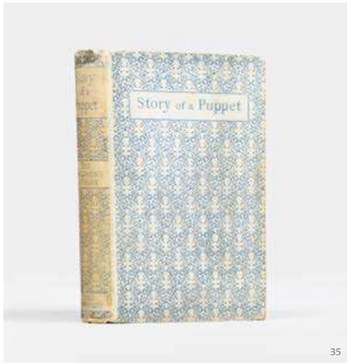
COLLODI, Carlo. The Story of a Puppet or the Adventures of Pinocchio. *New York: Cassell Publishing Company, 1892*

"THE MOST POPULAR CHILDREN'S BOOK TO COME OUT OF ITALY"

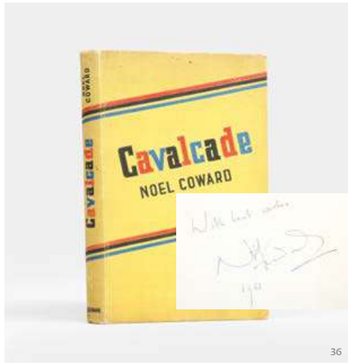
First edition in English, US issue, using the same sheets as the British edition with a cancel title page. The US issue is uncommon, likely because the publisher was soon declared insolvent. "Almost nothing else in children's literature equals [the story] . . . for wildness of invention" (Carpenter & Prichard)

"The choice of an American distributor proved poor. Cassell (New York) had arranged to bind and market the Fisher Unwin printed sheets under its own name, and they released the novel in October 1892 . . . Then, due to embezzlement by its president, Cassell was declared insolvent just eight months later" (Wunderlich, "Tribulations").

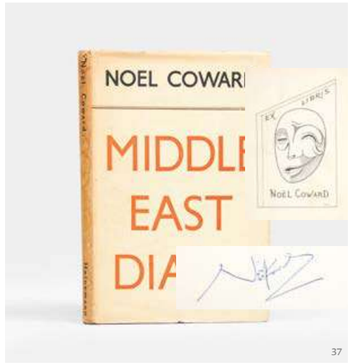
The story is "one of the best known fantasies, and the most popular children's book to come out of Italy . . . The story was written for a Rome children's



35



36



37

magazine, the *Giornale dei bambini*, where the first instalment appeared on 7 July 1881. It was published as a book in 1883 under the title *Le Avventure di Pinocchio: Storia di un burattino* (History of a Puppet), and quickly became a best-seller . . . Lorenzini's publisher is said to have made a fortune out of it, but Lorenzini himself died too early [in 1890] to witness its international success" (Carpenter & Prichard).

Small octavo. Frontispiece with tissue-guard and illustrations throughout by C. Mazzanti. Half-title and title printed in red and black. Original patterned cloth printed in blue, spine and front cover lettered in blue, patterned endpapers and edges. Housed in a custom blue morocco folding box. Book label of one H. Bates on front pastedown, ownership inscription on preliminary blank. Extremities a little bumped and rubbed, spine a little toned and sunned: a very good copy. ¶ Wunderlich, 1892a; see Grolier Children's 100, 46. Humphrey Carpenter & Mari Prichard, *The Oxford Companion to Children's Literature*, 1984; Richard Wunderlich, "The Tribulations of *Pinocchio*: How Social Change Can Wreck a Good Story", *Poetics Today*, Spring 1992; Richard Wunderluch & Thomas J. Morrissey, "The Desecration of *Pinocchio* in the United States", *Children's Literature Association Quarterly*, 1981.

£5,000 172818

36

COWARD, Noël. Cavalcade. *London: William Heinemann Ltd, 1932*

First edition, signed by the author on the front free endpaper. This copy also contains an autograph letter signed by the author to Major Montague Isidore Gluckstein, dated 19 October 1931, a week after the play's premiere. Gluckstein (1886–1958) was involved in negotiations about establishing a Jewish state after the Second World War and worked as chairman of the successful chain of tea shops J. Lyons & Co.

Involving over 40 cast members and several lavish sets, *Cavalcade* premiered at the Theatre Royal in October 1931, directed by Coward and presented by the impresario Charles B. Cochran. The 1933 film adaptation won three Academy Awards, including Best Picture.

Octavo. Half-tone photographic frontispiece, 22 half-tone photographic plates, title page printed in black and red. With autograph letter loosely inserted. Original yellow cloth, spine and front cover lettered and ruled in black, red, and blue, publisher's device to rear cover in blue. Spine gently toned, with a few spots, minor soiling and rubbing to extremities: a very good copy.

£1,000 190021

37

COWARD, Noël. Middle East Diary. *London: William Heinemann Ltd, 1944*

THE AUTHOR'S COPY

First edition, with Coward's elegant art deco bookplate and his signature on the title page. The bookplate was designed by Gladys Calthrop (1894–1980), who worked as a set and costume designer on many of the original productions of Coward's plays, including *Private Lives* (1931), *Design for Living* (1933), and *Present Laughter* (1943).

This copy later passed into the collection of Geoffrey A. Johnson, Coward's close friend and US representative, and has his ownership stamps. The two met in 1961, when Johnson worked as the stage manager for the Broadway production of Coward's *Sail Away*. The two went on to work together until Coward's death in 1973. Johnson acted as a trustee of the Noël Coward Foundation, and was the Life President of the Noël Coward Archive Trust.

Coward's *Middle East Diary* relates part of his world entertainment and propaganda tour, during which he reported to William Stephenson of the British Security Co-ordination, part of MI6.

Octavo. Original blue cloth, spine lettered in gilt, brown endpapers. With dust jacket. Corners bumped, front inner hinge cracked but stable; jacket unclipped, spine toned, a little nicked and foxed: a very good copy in like jacket.

£1,500 189627

38

39

38

CROWLEY, Aleister. Magick in Theory and Practice. *Paris: Privately printed, 1929*

THE UNCOMMON WRAPPERS ISSUE

First edition, first issue, of the ceremonial magician's definitive guide to occult practice. Only a small proportion of this wrappers issue survived; the majority were shipped to England, rebound into cloth, and distributed by Crowley as his "Subscriber's Edition". Loosely inserted is the engraved leaf depicting "The Signs of the Grades".

Magick in Theory and Practice forms the third part of Crowley's magnum opus, *Magick, Liber ABA*. A treatise on ceremonial magic, it is drawn from a variety of esoteric sources including medieval grimoires, Theosophy, and yoga.

4 vols, large octavo. Colour plate. Original red wrappers printed in black, edges uncut. With printed paper chemises sewn at spines, housed in custom red cloth slipcase. Soiling and creasing to wrappers, a handful of closed tears and chips to extremities, tape repair to spine of first part and final leaf of fourth part, occasional damp stains to contents: in very good condition.

£2,250 178194

39

CUMMINGS, E. E. Is 5. *New York: Boni & Liveright, 1926*

"VOICES TO VOICES, LIP TO LIP"

First edition. The book was Cummings's fourth volume of poetry and includes "since feeling is first", considered one of his finest poems. Alongside *Tulip and Chimneys, & and XLI Poems*, this collection established Cummings's reputation as an avant-garde poet.

Asked by his publishers to explain his style, Cummings stated in his foreword that "my theory of techique, if I have one, is very far from original; nor is it complicated . . . If a poet is anybody, he is somebody to whom things made matter very little - somebody who is obsessed by Making" (p. [vii]).

Octavo. Title page printed in red and black. Original black quarter cloth, orange and gold flecked boards, spine lettered in gilt, front cover lettered in black, fore edge untrimmed. With dust jacket. Gilt lettering a little dulled, spots of wear to edges, some pages unopened, bright; jacket unclipped, spine creased and slightly darkened with shallow chip to head, occasional tiny nicks to upper edge: a very good copy in like jacket.

£1,500 182819

40

CUMMINGS, E. E. Tulips & Chimneys. *Mount Vernon: The Golden Eagle Press, 1937*

ANNOTATED BY HIS FRENCH TRANSLATOR

The Archetype edition, presentation copy, inscribed by the author to his French translator on the front free endpaper, "inscribed by E. E. Cummings for D. Jon Grossman 10 May '51". Grossman has studiously annotated the contents in pencil, and two early typed drafts of Cummings's verse are loosely inserted.

The draft of "Arthur Wilson," later titled "as usual I did not find him in cafes," includes several annotations and textual differences compared to the printed poem on page 104. Grossman has credited the poem's periodical debut to the margin in pencil: "*Broom* in July 1922". Similarly, the draft of "by god i want above fourteenth" is loosely inserted at page 167 and shows altered line spacing but no textual differences.

David Jonathan Grossman (1922–1990) first met Cummings whilst attending Peter Monro Jack's course at Columbia night school in 1941–42. After serving in the Second World War, Grossman attended Harvard in 1946 and began writing a thesis on Cummings, which he never finished. By 1960 he had published his first translation, and in 1980 he was awarded the Prix Halperine-Kaminsky for his Cummings translations.

This copy is number 324 of 629; the first 148 copies were signed and issued in deluxe bindings. *Tulips & Chimneys* was first published in 1923 in an abbreviated form by Thomas Seltzer. This edition comprises the original 1922 manuscript and includes 84 poems not present in the first edition.

Octavo. Title page printed in green and black. Original japon spine lettered in green, green board sides, pale green endpapers. Remnants of defective jacket loosely inserted. Grossman's shelf label on front cover. Trivial wear to spine, lower corners slightly worn. A very good copy. ¶ Firmage A3b.

£1,750 188571

41

CUMMINGS, E. E. Poems 1923–1954. *New York: Harcourt, Brace and Company, 1954 & 1957*

COLLECTED AND CORRECTED

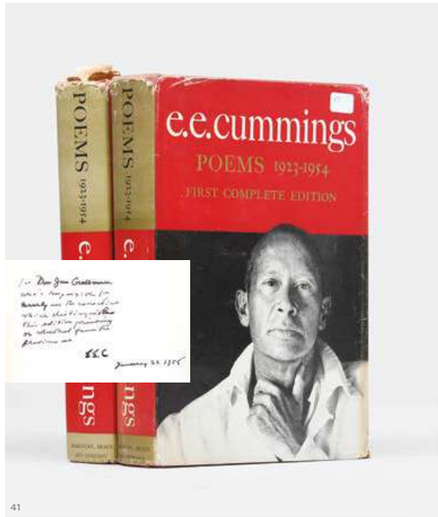
Presentation copies of the first and second printings, both inscribed by the poet to his French translator, David Jonathan Grossman, on the front free endpapers. The first printing includes Cummings's editorial corrections on 26 pages, and 10 pages are bookmarked with numbered scrap paper.

The first printing is inscribed to Grossman and his family: "For Jerome, Anne Marie, & Don Jon, from Marion & EEC, 4 Patchim Place, October 14 1954, (errors noted are to be corrected in the 2nd edition – supposing there is one)". Grossman has extensively marked up the contents pages with pencilled notes on the printing history of the poems. He has also solved the anagram "of radarw ledchin" on page 240.

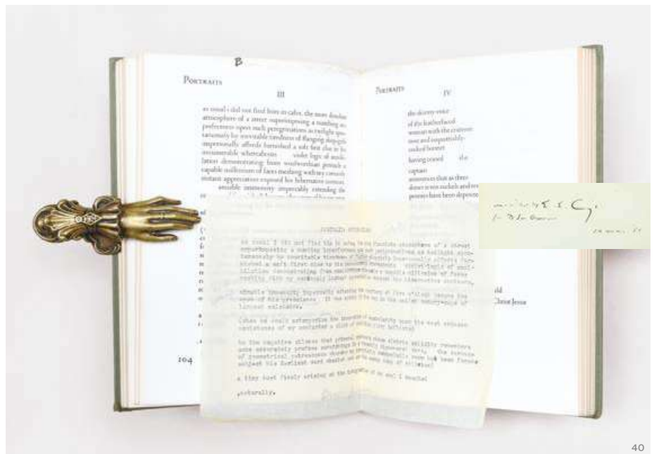
The second, corrected printing is inscribed, "Don Jon Grossman, who's responsible for nearly all the corrections which distinguish this edition from the previous one. EEC, January 22 1958". Loosely inserted at page 306 is the typed poem "the boys i mean are not refined", which was not printed in the book and which was expunged from the previous collection *No Thanks* (1935).

2 works, octavo. Original red cloth, spines and front covers lettered in silver on burgundy ground, top edges red. With dust jackets (the second printing with two dust jackets, each bearing Grossman's shelf label). *New York Times* review on the collection loosely inserted. Spine ends sunned, couple bumps and marks to cloth: jackets unclipped, slightly chipped and torn, one with tape to flaps: very good copies in like jackets. ¶ Firmage A25.

£5,750 185043



41

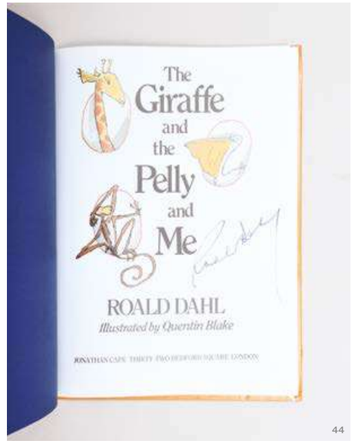


40

41

42

43



44

42

DAHL, Roald. The Wonderful Story of Henry Sugar and Six More. *London: Jonathan Cape, 1977*

First edition, inscribed by the author on the front free endpaper "To Ross, Love Roald Dahl, Oct. 22 1977". This is one of the earliest dated inscriptions for this book we have seen.

Written for a slightly older readership than his other works, the collection includes two semi-autobiographical stories, in turn based on Dahl's experience as a fighter pilot in the Second World War and exploring his motivation to become a writer.

Octavo. Two pages of photographic illustrations. Original blue boards, spine lettered in gilt, beige endpapers. With dust jacket. Foot of spine a little bumped, foxing to edges; extremities of unclipped jacket a little worn, minor chip to edge of front flap and panel, spine slightly sunned, slight foxing to flaps: a very good copy in like jacket.

£1,200 189710

43

DAHL, Roald. George's Marvellous Medicine. *London: Jonathan Cape, 1981*

First edition, inscribed on the front free endpaper in black, "for David, with all my regards & appreciation. Quentin. 2011", and additionally signed by the illustrator on the title page.

The book "owes something to a circus act or a Punch and Judy show", and Quentin Blake "lightens things by visually reminding the reader both how small George is, and . . . how lonely and innocent" (Treglown, p. 229).

"For some time now Roald Dahl has been the most popular living novelist that we have for children, despite, or sometimes possibly because of, lapses in taste . . . *George's Marvellous Medicine* is a good example of this ability he has to entertain the young often at the cost of offending many of the other sort" (*Times Literary Supplement*).

Octavo. Illustrated throughout by Quentin Blake. Original light blue boards, spine lettered in gilt. With dust jacket. Extremities bumped; spine of unclipped jacket a little sunned, extremities slightly worn, abrasion to flaps: a very good copy in like jacket. ¶ Jeremy Treglown, *Roald Dahl: A Biography*, 1994; *Times Literary Supplement*, 24 July 1981, p. 839.

£1,750 188682

44

DAHL, Roald. The Giraffe and the Pelly and Me. *London: Jonathan Cape, 1985*

First edition, signed by the author on the title page in black ink. Dahl and Blake achieved considerable success with *The Enormous Crocodile* in 1978, and this, another picture book for young children, was a worthy successor.

This copy was originally bought from a bookshop in Chesham shortly after publication. Chesham is approximately five miles from Dahl's home town of Great Missenden, and it appears that at least one local bookshop offered signed copies for sale.

Quarto. Illustrated by Quentin Blake. Original illustrated boards, spine and front cover lettered in black, dark blue endpapers. No dust jacket, as issued. Head and foot of spine a little bumped, spine slightly sunned, chip to edge of rear board, some minor marks to boards: a very good copy.

£2,250 189351

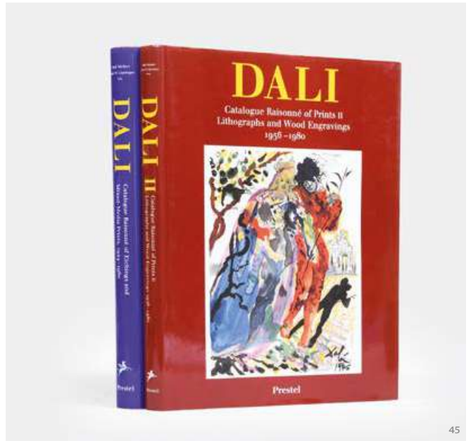
45

DALÍ, Salvador. Catalogue Raisonné of Prints I & II. Vol I: Etchings and Mixed Media Prints 1924–1980. Vol II: Lithographs and Wood Engravings 1956–1980. With a foreword by Robert Descharnes. *Munich: Prestel–Verlag, 1994–95*

First edition of this definitive guide to all of Dali's prints, including unauthorized editions and forgeries.

2 vols, quarto. With 190 colour plates, over 1,500 black and white reproductions. Original dark red cloth, spines lettered in black. With illustrated dust jackets. A near-fine set in the bright, unclipped dust jackets.

£1,500 189507



45

46

DARWIN, Charles. On the Origin of Species by Means of Natural Selection. *London: John Murray, 1866*

THE EXTENSIVELY REVISED ORIGIN

Fourth edition of "the most important biological book ever written" (Freeman), one of 1,500 copies. The text was significantly altered from previous editions, representing the second largest increase in the *Origin*. The fourth edition also corrects the date of the *Origin*'s initial publication, given on the verso of the half-title, from 1 October to 24 November 1859.

Octavo. Folding diagram facing p. 130. With 32 pp. publisher's advertisements dated April 1867 at rear. Original green pebble-grain cloth, spine lettered and decorated in gilt, covers blocked in blind (Freeman's variant c, no priority), dark green endpapers, Edmond & Remnants binder's ticket on rear pastedown. Contemporary ownership signature of Samuel Oldham Lees on half-title (likely the landowner, 1832–1879), later bookplate (A. Oldham Lees of Strathspey). Cloth clean, head of spine and inner hinges restored, spine ends and corners bumped, extremities rubbed, a few leaves creased from reading, book block cracked t pp. 432–33. A very good copy. ¶ Freeman 385.

£4,500 155699

47

DARWIN, Charles. The Variation of Animals and Plants Under Domestication. *London: John Murray, 1868*

DARWIN'S EARLIEST USE OF "SURVIVAL OF THE FITTEST"

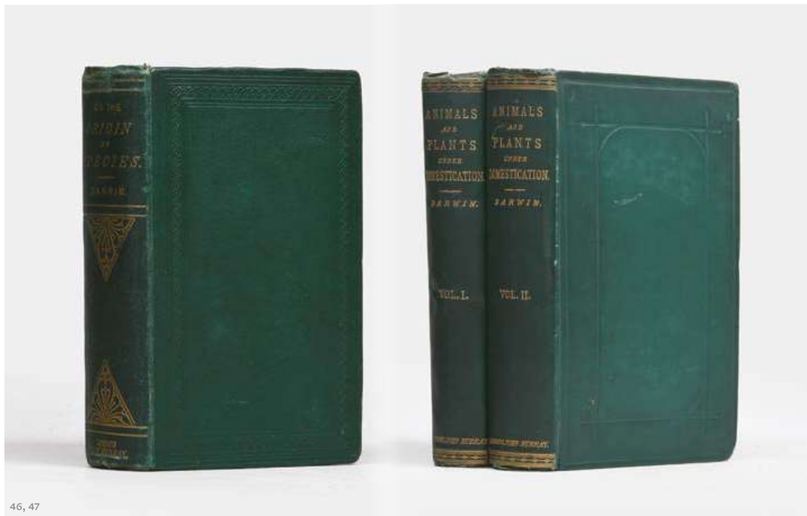
First edition of the first of Darwin's works to use the famous evolutionary phrase, preceding its appearance in the fifth edition of the *Origin of Species* by a year. "Survival of the fittest" (p. 6) was coined by the philosopher and sociologist Herbert Spencer. *Variation* provides a full statement of the facts on which the theories of *Origin* were based.

This work was intended as the first section of Darwin's projected "big book" on evolution, of which the *Origin* was an abstract. Its purpose was "to provide overwhelming evidence for the ubiquity of variation . . . Darwin gave numerous instances of the causes of variability, including the direct effect of the conditions of life, reversion, the effects of use and disuse, saltation, prepotency, and correlated growth. *Variation* also addressed a key criticism of *Origin*: that it lacked an adequate understanding of inheritance" (ODNB).

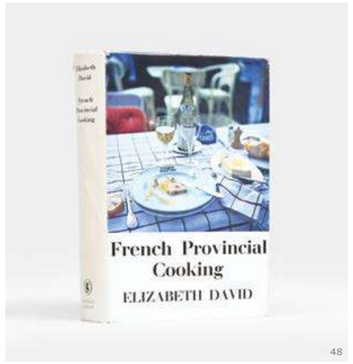
This is the only Darwin title published by Murray to appear in the larger format of demy octavo. This copy is from the first issue, published in a run of 1,500, and is distinguished by the presence of five errata in Volume I, nine errata on seven lines in Volume II, and the spine imprint on a single line.

2 vols, demy octavo. With 43 woodcuts. Vol. I with 32 pp. of publisher's advertisements dated April 1867, vol II with 2 pp. of advertisements dated February 1868. Original green cloth, spines lettered and ruled in gilt, covers panelled in blind, dark green coated endpapers, binder's ticket of Edmonds & Remnants to rear pastedown of vol. I. Cloth cockled, spines darkened, ends and corners bumped, wear to extremities and vol. II rear cover, inner hinges split, contents clean, several gatherings unopened: in very good, unrestored condition. ¶ Freeman 877; Garrison-Morton 224.1; Norman 597.

£2,750 189796



46, 47



48

48

DAVID, Elizabeth. French Provincial Cooking. *London: Michael Joseph, 1960*

First edition of her most influential work. David taught herself Mediterranean-style cooking while living abroad in the 1940s and began writing a food column for *Harper's Bazaar* in 1949. "Her books and articles persuaded readers that food was one of life's great pleasures, and that cooking should not be a drudgery but an exciting and creative act" (*ODNB*).

Octavo. Title-page vignette in green, line drawings by Juliet Renny. Original green cloth, spine lettered in gilt on red ground, pictorial design to front board in red, top edge red. With dust jacket. Spine a little cockled, ends bumped, edges and outer leaves foxed; jacket unclipped, spine browned, chips and closed tears to ends and folds, verso foxed: a very good copy in like jacket.

£1,250 189963

49

DAVIS, Miles – STOLL, Jerry (photo). Group of 11 original photograph proofs. *Early 1960s*

A fine tranche of captivating and apparently unpublished images of Miles in the early sixties, the work of the highly acclaimed Jerry Stoll, the house photographer to the Monterey Jazz Festival during its inaugural years (1958–66).

Two show a pensive Davis onstage at Monterey in 1963, these images clearly taken at the same time as that used for the cover of the album *Miles Davis Quintet: Live at the 1963 Monterey Jazz Festival*. There is an excellent profile shot of the trumpeter in performance and two others taken from behind and at a low angle, catching something of the inward nature of Davis's ballad playing. Another shows him looking quizzically beyond the cameraman.

49

Two terrific, closely framed shots, apparently taken at rehearsals, show Davis with the brilliant Tony Williams, whom Davis would refer to as "the fire, the creative spark" – the trumpeter looking relaxed and clearly beguiled by his new young drummer. In *Miles: The Autobiography*, Davis mentions Williams's appearance at Monterey in 1963, initially sitting in with the veterans Elmer Snowden and Pops Foster, whose drummer had failed to show up. "So he played with them two guys he had never heard of, had never heard their music, and was a motherfucker; just turned Pops and Elmer and the whole entire festival out. That's how bad that young little motherfucker was. Then a little later after he got through playing with them, he went on with us and really kicked ass. All this from a seventeen-year-old who nobody had hardly heard of before the beginning of the year".

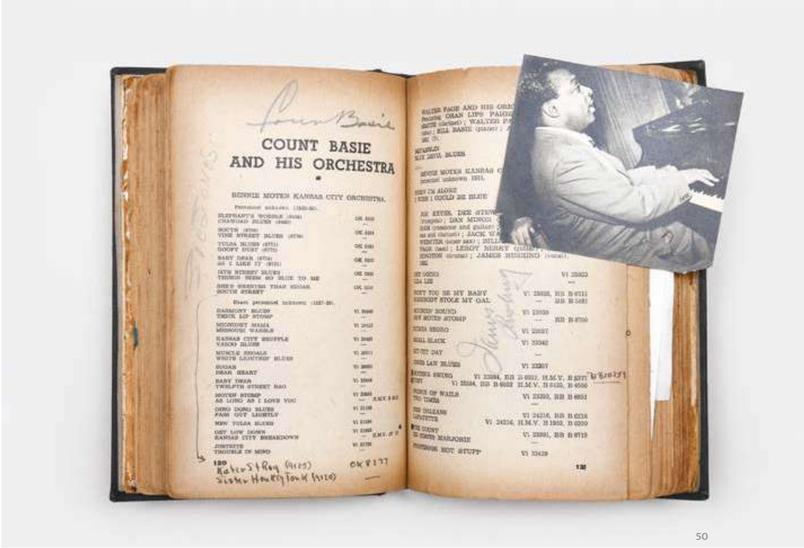
49

Another image shows Davis in performance with Coltrane, possibly dating to early 1960, the year the tenorist left the quintet: this a fine study, Davis's head in deep shadow, Coltrane standing in the background, head bowed.

Finally, there are two candid shots, one a delightful off guard image of Davis in conversation while seated on a wash basin, his trumpet case to hand, and a full-lengthportrait that captures the classic Davis profile, pictured practising in a backstage bathroom and using the harmon mute that he employed to such memorable effect.

Eleven "7 × 5" inch photograph proofs (178 × 127 mm). Studio wet stamp to versos, each marked as "Proof". All in excellent condition. ¶ Miles Davis & Quincy Troupe, *Miles: The Autobiography*, 1990.

£3,850 136780



50

50

DELAUNAY, Charles. Hot Discography. 1938 Edition. *Paris: Jazz Hot, 1938*

AFFECTING TESTAMENT OF A YOUNG AMERICAN'S PASSION FOR JAZZ

From the collection of Rolling Stones drummer and jazz aficionado Charlie Watts, with his posthumous bookplate, this solicitously preserved copy has a poignant history. It contains an extraordinary assembly of signatures from the ranks of the Ellington and Basie bands. Among them are the autographs of Duke Ellington and Count Basie, together with those of Lester Young, Ben Webster, Johnny Hodges, Cootie Williams, Harry Carney, Sonny Greer, Lawrence Brown, Jimmy Blanton, Jo Jones, and Jimmy Rushing

A slip mounted on the verso of the front free endpaper bears the signatures of Cootie Williams, Johnny Hodges, Wallace Jones, Joe Nanton, Juan Tizol, Rex Stewart, and Barney Bigard. Additional autographs elsewhere in the volume include those of Billy Taylor, Freddie Green, Otto Hardwick, Ray Bauduc, Bob Haggart, Billy Butterfield, Nappy Lamare, Joe Sullivan, Jack Teagarden, Gene Cedric, Benny Carter (both on inserted slips), and Dicky Wells; Rex Stewart has signed twice.

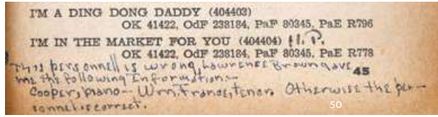
The original owner of this copy was William Lawson "Bud" O'Donnell (b. 1921), a native of Brookline, Massachusetts. Both the Ellington and Basie orchestras appeared regularly in nearby Boston during the late 1930s: Basie undertook an extended residency at the Hotel Ritz-Carlton in August 1937, while Ellington played a week-long engagement at the Metropolitan Theatre that October. It seems likely that O'Donnell obtained at least some of the present autographs on one or both of these occasions. The fact that this is the French edition of Charles Delaunay's pioneering discography (first published in 1936) is itself suggestive. As noted in the publisher's advertisements, *Jazz Hot* was "written in French and English", and O'Donnell was almost certainly among its subscribers.

The volume offers a glimpse into the enthusiasm and seriousness with which he pursued jazz while still in his teens. O'Donnell has annotated the book extensively, approaching it as a diligent student of the music. He was also sufficiently knowledgeable and confident to engage musicians directly. At p. 45, commenting on the personnel of a Louis Armstrong recording, he notes that "Lawrence Brown gave me the following information", before correcting the published listing. Elsewhere he has inserted magazine photographs of favourite musicians—including Basie, Billie Holiday, Coleman Hawkins, Jack Teagarden, and Cootie Williams—although the frequency with which guitarist Teddy Bunn appears suggests a particular admiration.

O'Donnell's life was cut tragically short. On 20 January 1944, at the age of twenty-two, he was killed near Dyersburg Army Air Base, Tennessee, while serving as a second lieutenant with the 346th Combat Crew Training Squadron, USAAF, when his B-17 Flying Fortress was involved in a mid-air collision with another bomber. This small volume survives as a compelling and deeply moving testament to a young man's passion for jazz and to the musicians whose music so profoundly shaped his life.

Octavo. Rebound by the U. Holzer bindery of Boston, Mass., in dark blue cloth, gilt-lettered spine (note on rear pastedown giving date of binding as 19 January 1940); original wrappers bound in; loosely inserted indexing sheet identifying location of autographs. Foreword in parallel French and English texts. Spine variably sunned, some old marks and stains to covers, original wrappers patched and taped, general toning of letterpress, a much-loved copy. ¶ Ken Vail, *Count Basie: Swingin' the Blues, 1936–1950*, 2003; Ken Vail, *Duke's Diary Part One: The Life of Duke Ellington, 1927–1950*, 2002.

£5,000 190329


I'M A DING DONG DADDY (404403)
OK 41422, OdF 238184, PaF 80345, PaE R796
I'M IN THE MARKET FOR YOU (404404) H. P.
OK 41422, OdF 238184, PaF 80345, PaE R778

50

51

DICKENS, Charles. The Works. *London: The Caxton Society, [c. 1900]*

ONE OF THE MOST EXQUISITE DICKENS LIBRARY LIMITED EDITIONS

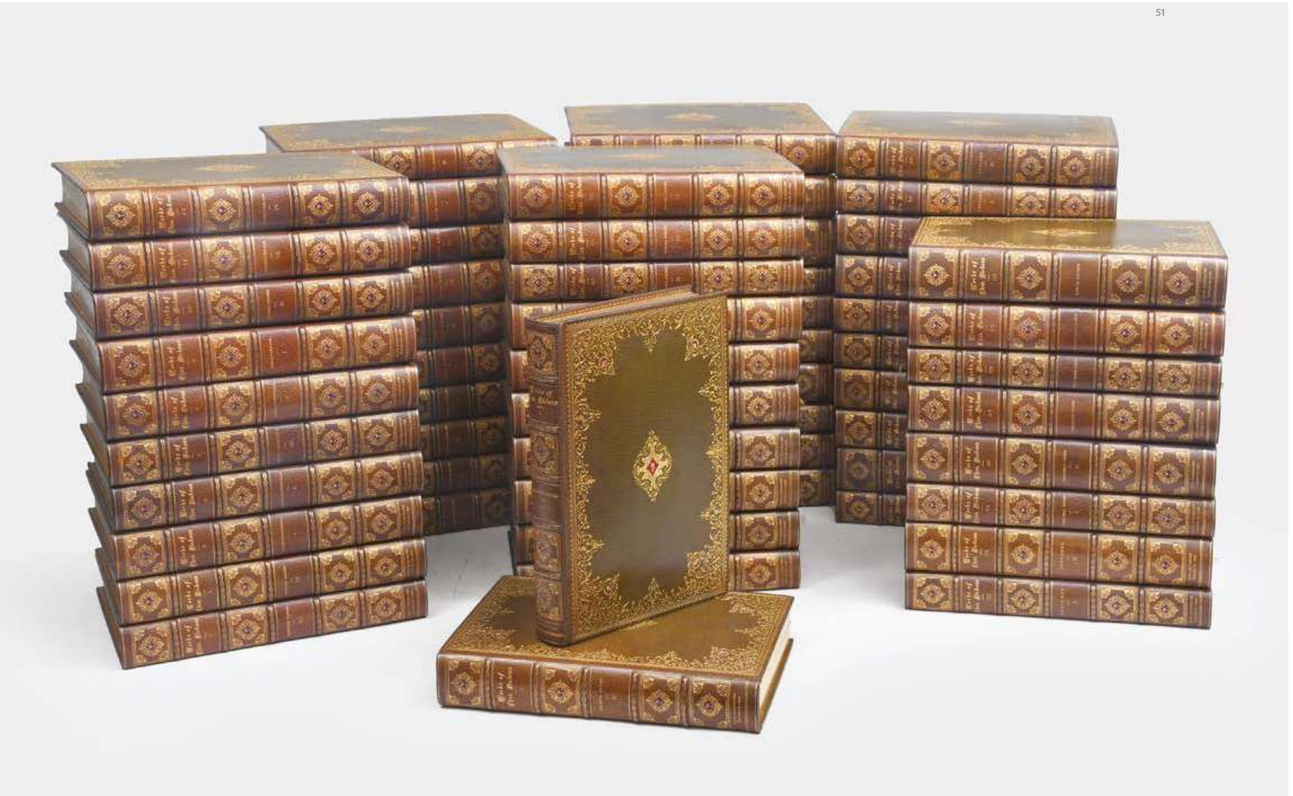
Extra-illustrated édition de luxe, lettered "A" of 15 lettered sets in fine uniform bindings and adding over 200 original watercolours to enhance the "superb memorial" of Chapman and Hall's 1881–82 édition de luxe. Printed on Japanese vellum, this set was originally published by Chapman and Hall with more than 700 illustrations, including all those from the first editions.

The watercolour artists include H. C. Green and Joseph Clayton Clark (1857–1937), who worked under the name "Kyd" and dedicated almost his entire career to illustrating Dickensian characters to great success. Kyd's first Dickens illustrations appeared in 1887 in *Fleet Street Magazine*, and as early as 1890 major Dickens collectors such as Thomas Wilson and Frederick Cosens sought his sketches. The British Museum acquired a collection of 598 Kyd illustrations of Dickens in 1910, and the V&A, the Charles Dickens Museum, and the University of Texas each have a significant collection. Even today, Dickens's larger-than-life characters are in part imagined through Kyd's depictions, and in 2012 six of his illustrations were issued as stamps by the Royal Mail to mark the 200th anniversary of his birth.

60 volumes, large octavo (259 × 173 mm). Prolific mounted illustrations, both full-page and in-text, and over 200 original watercolours, captioned in ink with character names. Title pages printed in red and black. Original green crushed morocco, spines lettered and decorated in gilt with floral frames incorporating red onlays, gilt foliate tooling bordering covers and enclosing gilt centrepiece, both with red onlays, wide turn-ins decorated with gilt rules and rolls alongside red onlaid corners, purple doublures incorporating scrolling gilt foliage and central green onlay stamped with gilt floral device, green moiré silk free endpapers, edges gilt. Spines evenly sunned, bindings presenting well, occasional minor mottling of covers, front inner hinges of vols 17 and 40 cracked but firm, scattered wormholes and, mostly superficial, depredations to a few gutters, a few plates loose or cracked at gutter (one plate mount split, plate not affected), sporadic light foxing. A near-fine set. ¶ Spencer, pp. 26–9 (for the original Chapman and Hall edition).

£47,500 187098

51



52

52

DONALDSON, Julia. The Gruffalo's Child. *London: Macmillan Children's Books, 2008*

"THE BIG BAD MOUSE WILL BE AFTER YOU"

First gift edition, signed by both the author and illustrator on the title page, with an original small ink drawing of the Gruffalo by Scheffler. *The Gruffalo's Child* was first published in September 2004.

Quarto. Colour illustrations throughout by Axel Scheffler. Original blue cloth, spine lettered in silver, illustration to front cover in silver surrounding mounted colour illustration, illustrated vignette to rear cover in silver, red endpapers. Housed in the original pictorial slipcase. Fine condition.

£1,000 186419

53

DOVES BINDERY: ARNOLD, Matthew. Poems. Early Poems, Narrative Poems and Sonnets; Lyric and Elegiac Poems; Dramatic and Later Poems. *London: Macmillan and Co., 1895*

First edition in the publisher's "Eversley Series", in an attractive binding by T. J. Cobden-Sanderson at his Doves Bindery. Tidcombe identifies this binding as pattern 463, first used for the three volume edition of Arnold's *Poems* in December 1896.

The volumes bear the bookplate of the legal author Francis Beaufort Palmer (1845–1917). Described as "a noted company lawyer", his obituary in *The Times* stated "there was not a set of barristers' chambers or a solicitor's office in England in which his famous books were not to be found; and in Lincoln's Inn, where he had practised for many years, he was known as a draftsman without rival". A member of the Burlington Fine Arts club, he collected "many rare works of art, including a collection of old tapestry and Tanagra ware".

3 vols, octavo (175 × 116 mm). Contemporary crushed green levant by the Doves Bindery (signed on rear turn-ins and dated 1897), spines lettered and decorated with flower, oak leaf and dot design, five raised bands, covers with single rule and dot border in gilt, turn-ins with triple rules and floral cornerpieces in gilt, marbled endpapers, gilt gauffered edges. Armorial bookplates. Minor loss to head of spines of vol. 2 and 3, joints of vol. 2 a little worn, restoration to joints of vol. 3, some colour variance, occasional marks to edges, extremities rubbed in places, minor creasing to top corner of leaves in vol. 3: a very good set. ¶ Tidcombe 295. *The Times*, 16 June 1917, p. 9.

£2,500 185033

53

54

54

DOWSON, Aubrey (ed.). The Women's Suffrage Cookery Book. *London: Women's Printing Society, [c.1909]*

"CAREFULLY AVOID TOO STRONG A FLAVOUR OF APOLOGIES"

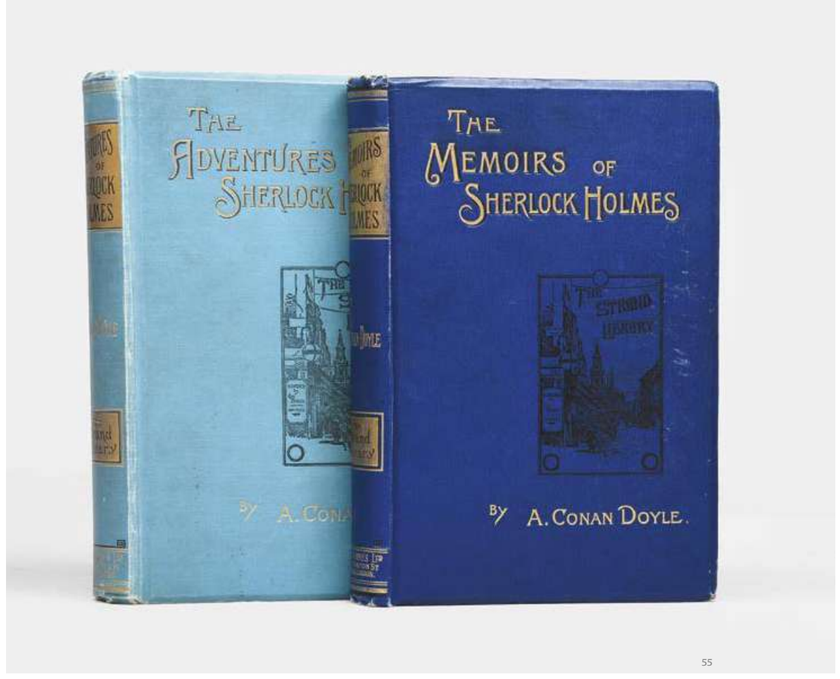
First edition of this cookbook compiled by the Birmingham chapter of the National Union of Women's Suffrage Societies. The collection blends domestic instruction with political purpose and contains a variety of culinary, medicinal, and household recipes contributed by suffragists around the country.

The book concludes with the witty entry entitled "Recipe for Cooking and Preserving a Good Suffrage Speaker" by Mrs Bertrand Russell of Bagley Wood which advises, among other instructions to "Butter the speaker,when asking her to come, with a stamped and addressed envelope, post-card, or telegraph form for reply" (p. 73). Dowson was secretary of the Midland Federation of suffragists, which was formed in 1909.

Copies were issued in a variant pictorial front cover. No priority is known.

Square octavo. Original green quarter cloth, paper boards, pictorial front cover. Extremities bumped and worn, sides toned, ink spot to rear side, rear inner hinges partially cracked but holding, contents a little foxed: a very good copy.

£2,250 187455



55

55

DOYLE, Arthur Conan. The Adventures of Sherlock Holmes; [together with] — The Memoirs of Sherlock Holmes. *London: George Newnes Ltd, 1892 & 1894*

THE ORIGINAL COLLECTED SHERLOCK HOLMES SHORT STORIES

First editions of the first two great collections of Sherlock Holmes stories, in their original cloth bindings. These tales were gathered from their appearances in *Strand Magazine* by its proprietor George Newnes; the front covers feature a vignette after the *Strand*'s cover design.

The *Adventures* has the misprint "Miss Violent Hunter" on page 317 and the blank street sign in the cover vignette, as called for in the first issue.

Two works, royal octavo. Frontispiece in *Memoirs* illustrating Holmes at the Reichenbach Falls; both works illustrated by Sidney Paget. Original pale and dark blue cloth over bevelled boards, spines and front covers lettered in gilt and black, front covers with publisher's vignette in black, endpapers patterned with flowers in *Adventures* and peacock feathers in *Memoirs*, edges gilt. *Adventures* with ownership signature of one Arthur Stanley Thorn dated year of publication on front free endpaper; *Memoirs* with signature of one Mrs Wyndham on half-title and bookseller's ticket of John Banks, Cheltenham, on front pastedown. Binding a little rubbed, *Memoirs* recased, light wear to extremities, inner hinges of *Adventure* neatly repaired and *Memoirs* cracked but firm, contents foxed: in very good condition. ¶ Green & Gibson A10a & A14a.

£8,750 189136

56

DRAKE, Sir Francis. Le voyage de l'illustre seigneur et chevalier François Drach admiral d'Angleterre, alentour du monde. *Paris: Jean Gesselin, 1613*

THE FIRST ENGLISH CIRCUMNAVIGATION

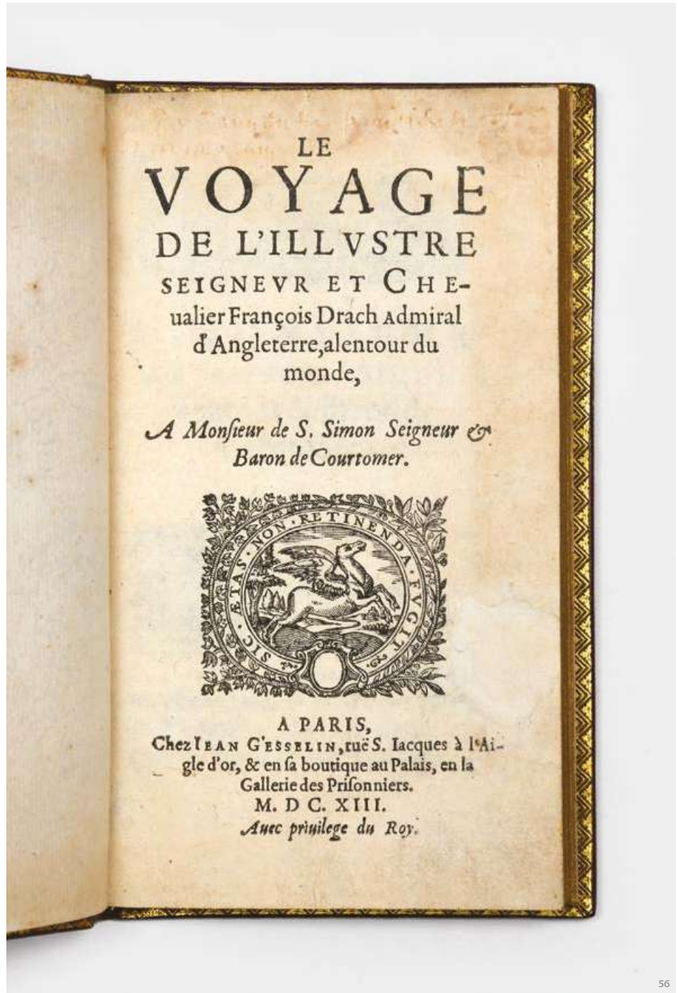
Rare first edition in French of "The Famous Voyage of Sir Francis Drake into the South Sea", the first published account of Drake's 1577–80 circumnavigation. The English-language text was included as a six-leaf insert in the 1589 first edition of Hakluyt's voyages.

The "Famous Voyage" is often attributed to Francis Petty, who sailed with Cavendish in 1586–88 and wrote a narrative of the expedition, but another possibility is that the text was assembled from several sources by Hakluyt himself. Several translations into European languages appeared in the early 17th century; this French edition, translated by the historian François de Louvencourt (1569–1638), "is the most complete translation of all" (Wagner, p. 240). Although the "Famous Voyage" was updated for Hakluyt's second edition (1598–1600), de Louvencourt worked with the 1589 text, adding only some explanations for French readers. Second and third editions followed in 1627 and 1641.

Auction records show only one other copy in postwar commerce, sold at Sotheby Parke Bernet in 1979. That copy came with an engraved world map by Nicolas van Sype, printed on paper watermarked with the year 1600. The map is not called for by Quinn and other bibliographies.

Octavo (170 × 192 mm), pp. [viii], 90, 1, [5] (including terminal blanks). Woodcut title-page vignette ("Sic aetas non retinenda fugit"), woodcut initials and headpieces. Handsomely bound in 20th-century dark red morocco, raised bands, compartments richly gilt, title gilt-lettered direct, boards with gilt panels and cornerpieces, boards edges and turn-ins gilt, incorporating earlier marbled pastedowns and binder's blanks, edges gilt. Bookplate of Bruce McKinney (purchased in 1998 from Librairie Thomas-Scheler; sold in McKinney's sale, "The De Orbe Novo Collection", Bloomsbury New York, 12 March 2009); washed old ownership inscription on title page; faint, indecipherable blind impression on first and last few leaves. Text washed, title page repaired in margin, discrete repairs in lower margin of text block, touching just a couple of letters: a well-preserved copy. ¶ European Americana 613/139; Leclerc 2743; Quinn, *Sir Francis Drake as seen by his Contemporaries*, p. 60; Sabin 20844. Henry R. Wagner, *Sir Francis Drake's Voyage Around the World: Its Aims and Achievements*, 1926.

£12,500 183493


LE
VOYAGE
DE L'ILLVSTRE
SEIGNEVR ET CHE-
ualier François Drach Admiral
d'Angleterre, alentour du
monde,

A Monſieur de S. Simon Seigneur & Baron de Courtomer.

SIC AETAS NON RETINENDA FUGIT

A PARIS,
Chez IEAN GESSELIN, tuë S. Iacques à l'Ai-
gle d'or, & en ſa boutique au Palais, en la
Gallerie des Priſonniers.
M. D C. XIII.
Auec priuilege du Roy.

56

57

ECO, Umberto. Il nome della rosa. *Milan: Bompiani, 1980*

"STAT ROSA PRISTINA NOMINE, NOMINA NUDA TENEMUS"

First edition, signed by the author on the half-title. Eco's debut novel, the winner of the Strega Prize in 1981, went on to sell over 50 million copies in more than 40 languages, becoming one of the most successful works of modern fiction.

Octavo. Publisher's "1' ed" sticker on copyright page. Original red boards, spine lettered in gilt, map endpapers. With dust jacket. Endpapers browned, split to front inner hinge, remaining sound; bright jacket unclipped, trivial nick to spine ends, foxing to verso: a near-fine copy in like jacket. ¶ Rochelle Sibley, "Eco, Umberto" in Michael, D. Sollars, *Companion to the World Novel, 1900 to the Present*, 2008. Contursi A021a.

£4,500 189496

57

58

58

EMERSON, Peter Henry, & T. F. Goodall. Life and Landscape on the Norfolk Broads. *London: Sampson Low, Marston, Searle and Rivington, Limited, 1886*

ONE OF THE FINEST PHOTOGRAPHIC ACHIEVEMENTS OF THE LATE 19TH CENTURY

First edition, seldom found complete as here, since copies were frequently broken for their plates. "The photographs are magnificent – the technical achievement, both in the taking and in the printmaking, is breathtaking. If a great photobook is defined by both having and implementing a coherent, unified concept, then this book certainly makes the grade" (Parr & Badger, p. 71).

It is this work, with its "evocative pastoral scenes and its depictions of East Anglian life, which epitomized [Emerson's] strong and poetic" photography (*ODNB*). Remarkably, Emerson (1856–1936, who was something of a polymath – he studied medicine at Cambridge, won the Leathes prize in theology, wrote a novel, and excelled at sports – had been practising photography for just four years when he published *Life and Landscape*. His collaborator, Thomas Frederick Goodall (1856–1944), had studied at the Royal Academy Schools and the City and Guilds of London Art School. This copy is of the standard edition of 175 copies; there was also a deluxe edition of 25 bound in black quarter morocco with japon boards.

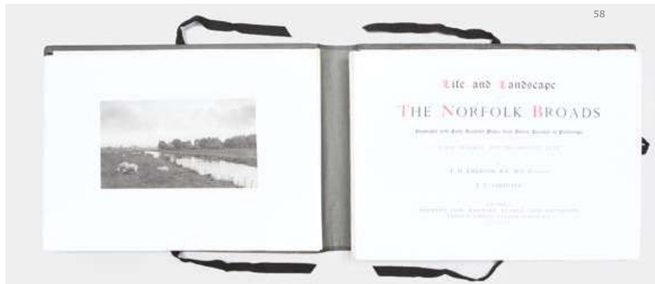
Provenance: "A. H. Smith, 10/1/31" (pencil inscription); almost certainly the same person of Great Yarmouth, Norfolk, who was co-author of *Charles H. Harrison: Broadland Artist* (1903) – David Ferrow (1924–2006, bookseller of Great Yamouth – Edward Seago (1910–1974), landscape painter and writer (although unmarked as such); Seago was a native of Norfolk, "whose greatest passion was to paint the East Anglian landscape in all its moods" (*ODNB*).

Landscape folio. With 40 platinum prints by Emerson (27) and Goodall (13), each mounted on card leaves and with captioned tissue guards; title page printed in red and black. Repurposed as a portfolio using the original green pictorial bevelled boards, new black cloth ties, original black surface-paper endpapers, gilt edges. Boards refurbished, spine a little creased, a few old marks to covers, letterpress and plates cleaned, tissue guards for plates 25, 27, and 28 supplied in facsimile, a few others lightly creased, subtle repairs to margins of a few text leaves and guards: overall very good. ¶ Parr & Badger, p, 71.

£75,000 173921

58

58



58

59

59

FAITHFULL, Emily. Three Visits to America. *Edinburgh: David Douglas, 1884*

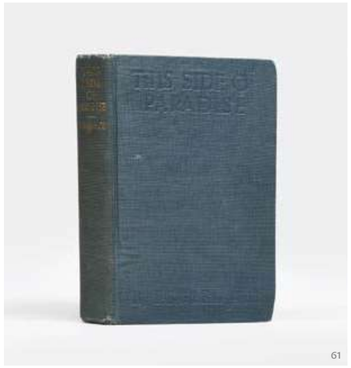
First edition, presentation copy, inscribed on the half-title, "by Emily Faithfull. Gorton Hall. Dec. 9th / 84", and with an early inked gift inscription to head of the same page ("To Mrs. Lange with R. Peacock's kind regards").

In this work, Faithfull (1835–1895), a women's activist, records her lecture tours of America and presents her views on employment, education, and women's legal status, including suffrage.

Faithfull counted among her friends and supporters Richard Peacock of Gorton Hall (1820–1889), one of the founders of Beyer, Peacock & Company, the Manchester locomotive manufacturers, to whom *Three Visits to America* is dedicated. The Mrs Lange to whom this copy was later gifted, either by Peacock or his son Ralph, was likely the wife of Hermann Ludwig Lange (1837–1892), the locomotive designer and sometime joint manager of Beyer, Peacock & Company.

Octavo. pp. xv, [1], 377, [3]. With half-title. Original publisher's greyish yellow green cloth, stamped in black on the covers and spine with a stars and stripes design, lettered in gilt on the spine, very dark yellowish green surface paper endpapers. A trifle rubbed and mildly cocked, spine lightly sunned; contents clean and sound; very good.

£1,250 189215



61

60

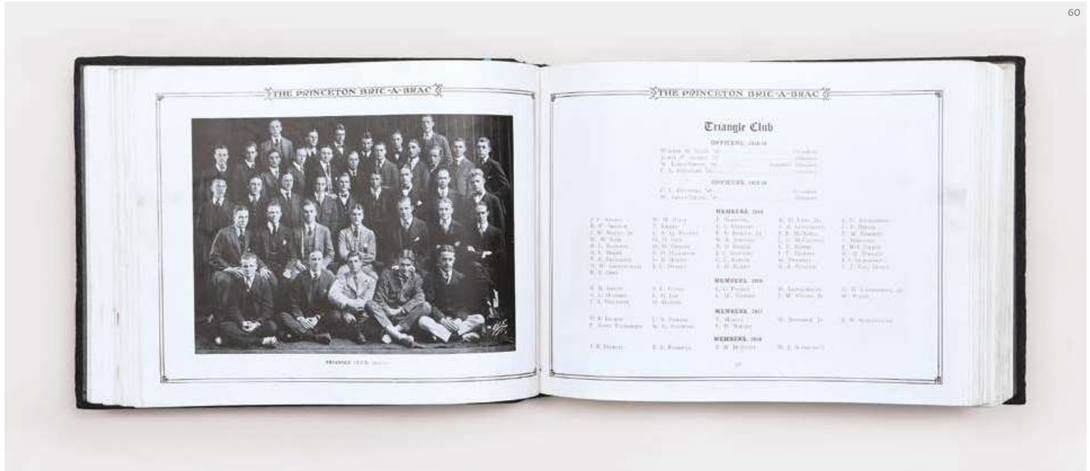
FITZGERALD, F. Scott. The Princeton Bric-a-Brac, Volume XLI. *Princeton, New Jersey: 1917*

The Princeton yearbook for the academic year 1915–16, in which F. Scott Fitzgerald (Class of 1917) is mentioned on several occasions. The front cover has the gilt supralibros of Richard Folsom Cleveland (1897–1904), the son of President Grover Cleveland. He is listed on page 61 in the roll of the Class of 1919.

Fitzgerald is included in his class roll on page 46, and he is shown in the photographic portrait of members of the Triangle Club on page 86. Pages 87–92 are given over to the club's performance of the comedy "Fie! Fie! Fi-Fi", for which Fitzgerald devised the plot and lyrics. He also appears in relation to the Minnesota Club (p. 291), University Cottage Club (p. 265), and the editorial department of the *Princeton Tiger*.

Landscape quarto. Tissue-guarded photogravure frontispiece, illustrations (a few in colour) and advertisements in text. Original black morocco-grain cloth, spine and front cover gilt, grey endpapers, top edge gilt. Blank contemporary ex libris bookplate on front pastedown, pencil markings in text. Cloth lightly rubbed, colour retouched in places, occasional marking internally: very good.

£600 125529



60

61

FITZGERALD, F. Scott. This Side of Paradise. *New York: Charles Scribner's Sons, 1931*

MEDICAL ADVANCES IN BALTIMORE

Inscribed by the author on the front free endpaper to the nurse he fantasized over in one of his short stories, "Best wishes ('Now you just go right to sleep') from Old Insomniac Fitzgerald to his childhood nurse, Mrs. Freeman".

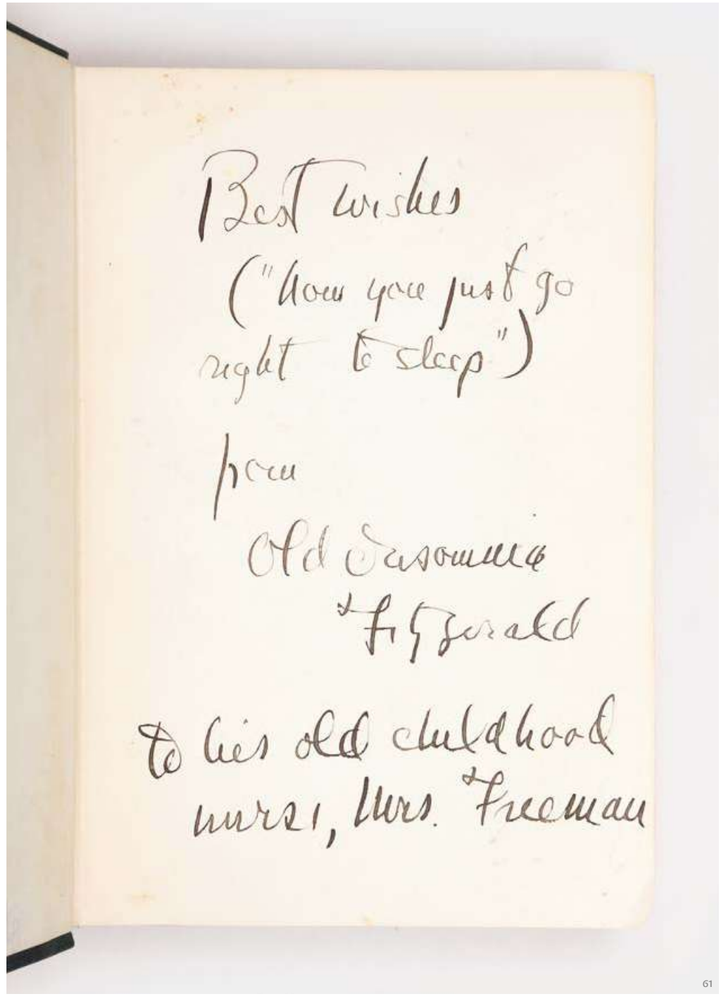
Fitzgerald inscribed the book in the summer of 1934, during one of the most strained periods of his life. Zelda was hospitalized at Sheppard-Pratt after her third nervous breakdown, while he suffered from chronic alcoholism, alternating between stays at Johns Hopkins and periods of fragile convalescence at home. The book's recipient, Carma Kaufman Freeman (1904–1992), was his nurse at Johns Hopkins and the wife of Dr George Freeman. Fitzgerald mentions her in his ledger in August 1934: "Hospital again. The nurse who was the doctor's wife . . . 'Her Last Case.' Two days only in hospital (three?)". A short story published that November, "Her Last Case" centres on Betty Weaver, a beautiful young nurse who, though engaged to be married, falls in love with the wounded veteran of the First World War to whom she tends.

Fitzgerald's inscription playfully references his sleeplessness, explored in several of his *Esquire* essays, which troubled him until his death. It also quotes Freeman's habitual reassurance when administering medicine ("Now just you go right to sleep"), echoed in "Her Last Case" when Weaver orders her patient, "You must go to bed".

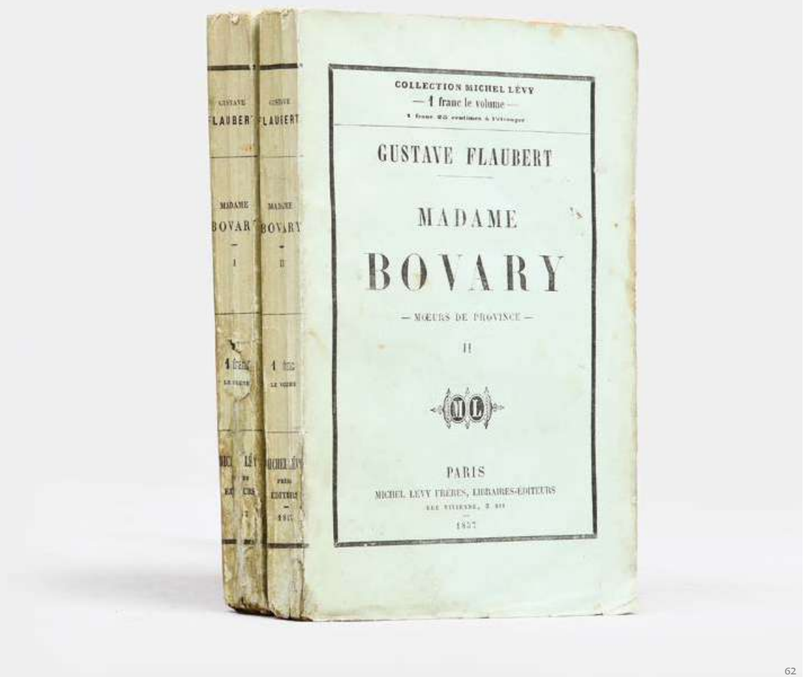
This is the 17th printing of Fitzgerald's sensationally popular debut novel; the first edition was published in 1920.

Octavo. Original dark green linen-grain cloth, spine lettered in gilt, front cover lettered in blind, fore edge untrimmed. Cloth marked and cockled, extremities lightly worn, a few pages folded at corner. A very good copy. ¶ See Bruccoli A5.1.a.

£18,750 189377



61



62

62

FLAUBERT, Gustave. Madame Bovary. Mœurs de provence. *Paris: Michel Lévy frères, 1857*

"SHE WAS THE AMOUREUSE OF ALL THE NOVELS, THE HEROINE OF ALL THE PLAYS, THE VAGUE 'SHE' OF ALL THE POETRY BOOKS"

First edition, first issue, in the original wrappers. Flaubert's debut novel is considered "the principal masterpiece of realism and the work that established the realist movement on the European scene" (*Ency. Brit.*).

Despite *La Revue de Paris* excising explicit passages upon serializing the work in 1856, they were immediately sued for "outrage aux bonnes moeurs" and Flaubert appeared before the court on 7 February 1857. He was found not guilty, and after publication resumed, the author dedicated the novel to his attorney Maitre Sénard. The scandal assured the book's instant fame. Sainte-Beuve, the most influential critic of the time, famously wrote a lengthy review praising Flaubert's power as a narrator but also criticising the lack of a moral touchstone in the story. Flaubert replied by letter: "This book is for me a matter of pure art and set purpose. Nothing more. It will be a long time before I attempt anything like it again. It was physically painful to write. Henceforth I wish to live . . . in less nauseating milieus".

The first issue has the dedicatee's name misspelt "Senart" and continuous pagination between the volumes.

2 vols, octavo. Publisher's 36-page catalogue dated March 1857 at end of vol. 1. Original pale green wrappers printed in black, edges uncut. Housed in a custom dark green quarter morocco solander box by the Chelsea Bindery. Spines skewed, repairs to spines and a few corners, vol. 1 spine with central spot of wear and partial loss to imprint from the repair, light soiling to wrappers, occasional mark to margins. A very good copy. ¶ Vicaire 721.

£15,000 186730

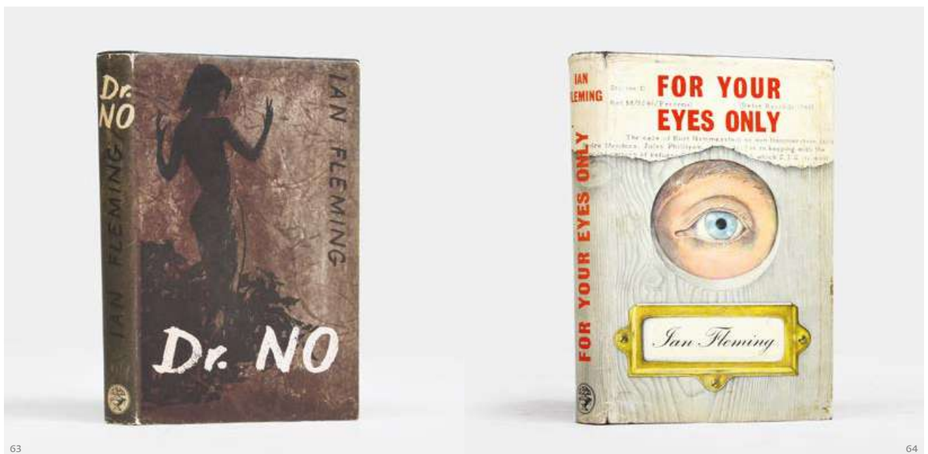
63

FLEMING, Ian. Dr No. *London: Jonathan Cape, 1958*

First edition, first impression, of the sixth Bond book and the first to be turned into a film, which was released in 1962 and starred Sean Connery.

Octavo. Original black boards, spine lettered in silver, "Honeychile" silhouette to front cover in brown (second state, no priority). With dust jacket. Foot of spine bumped, a few faint marks; jacket unclipped, slightly toned, a couple of small nicks to extremities: a very good copy in very good jacket. ¶ Gilbert A6a (1.3).

£2,250 191635



63 64

64

FLEMING, Ian. For Your Eyes Only. *London: Jonathan Cape, 1960*

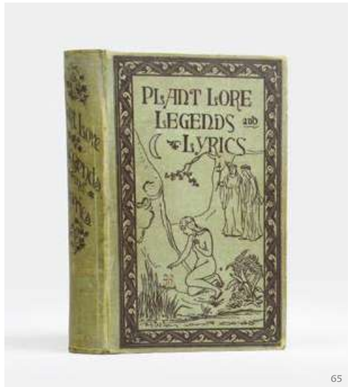
First edition, first impression, of the author's first collection of short stories: "five episodes in a short span of tough life – the life of James Bond, agent number 007 in the Secret Service" (jacket blurb). The stories comprise "From a View to a Kill", "For Your Eyes Only", "Quantum of Solace", "Risico", and "The Hildebrand Rarity".

Octavo. Original black boards, spine lettered in gilt (Gilbert's binding A), eye design in white on front cover. With dust jacket. Faint date stamp on rear free endpaper. Lean to spine, mild foxing to endpapers; jacket unclipped, small tears to ends and corners, slight creasing and toning, colours bright: a very good copy in like jacket. ¶ Gilbert A8a (1.1).

£1,250 191746

65

FOLKARD, Richard. Plant Lore, Legends, and Lyrics. Embracing the Myths, Traditions, Superstitions, and Folk-lore of the Plant Kingdom. *London: Sampson Low, Marston, Searle, and Rivington, 1884*



65

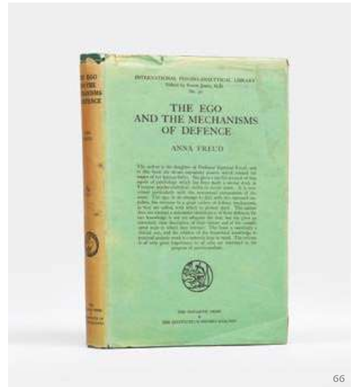
"AN ABSOLUTE DELIGHT TO PERUSE"

First edition of the author's magnum opus, a "most useful compendium" of every cultural myth or legend on plants that he could source (*The Folk-Lore Journal*, p. 94). This monumental reference work is divided into two sections, the first a thematic overview, the second an alphabetical listing of 600 plants with their relevant lore.

Little is known about Folkard, except that he was a letterpress printer and worked on a botanical journal whose culmination prompted this collection. Despite the Sampson Low imprint, Folkard notes in the preface that he printed the work himself, taking full credit for the consequent misspellings and textual errors. The illustrations include reproductions from key herbals such as Parkinson's *Paradisi* (1656) and Gerarde's *Herbal* (1633). The plants and legends are of a global scope not seen before, including the *flor de Pesadilla* from Buenos Aires, and *bitoboh* ("tree spirits") from South Sudan.

Large octavo. Frontispiece with tissue guard, 5 plates, woodcut vignettes, head-and tailpieces. Original green cloth, spine and front cover lettered in brown and gilt, front cover illustrated with a depiction of the search for the "golden herb of the druids" in brown with gilt detail, illustration on rear cover in brown, green floral endpapers. Housed in a custom marbled slipcase. A few pencilled annotations. Spine with a little restoration, wear to corners, short closed tear to title page, occasional foxing. A very good copy. ¶ *The Folk-Lore Journal*, vol. 3, no. 1, 1885; Arthur S. Reber, *The First Minds: Caterpillars, Karyotes, and Consciousness*, 2018.

£1,750 189622



66

66

FREUD, Anna. The Ego and the Mechanisms of Defence. Translated from the German by Cecil Baines. *London: The Hogarth Press and The Institute of Psycho-Analysis, 1937*

First edition in English. Originally published in Vienna in the previous year, the book "distinguishes, for the first time, between instinctual drive derivatives (already recognized), and defences against painful affects (feelings and emotions), which she had freshly discovered and described" (*ODNB*). She presented the work to her father for his 80th birthday.

Octavo. Original green cloth, spine lettered in gilt. With dust jacket. Bookseller's ticket of H. G. Lewis & Co., London, to front pastedown. Cloth bright, foxing to fore edge and outer leaves; dust jacket unclipped, spine toned, some chipping and short closed tears to extremities, couple of marks on panels, tape repairs on verso: a very good copy in like jacket. ¶ Peltzman 12.

£625 189829

67

FROST, Robert. New Hampshire. A Poem. *Hanover, New Hampshire: The New Dresden Press, 1955*

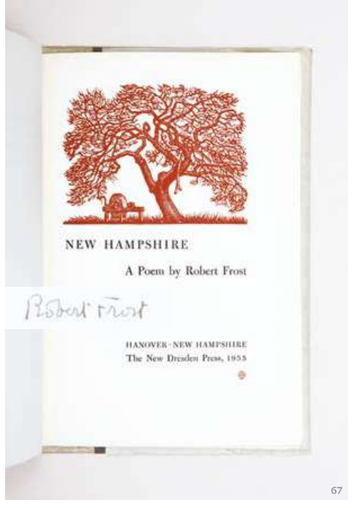
THE FIRST SEPARATE EDITION, INSCRIBED

Signed limited edition, number 281 of 750 copies signed by the poet. This copy is inscribed by Frost on the front free endpaper, "To George Cohn, from his old old friend in memory of good talks, Robert Frost, Cambridge Mass., 13 Jan 1956". This is the first separate edition of his celebrated poem, first published in 1923.

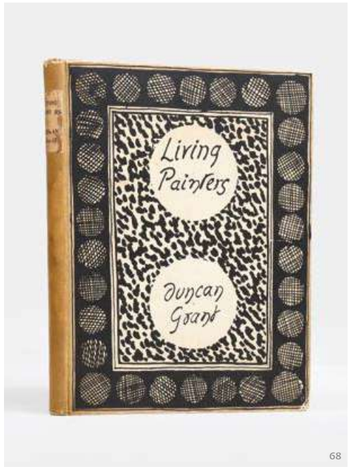
The recipient was perhaps a relative of Frost's close friends, the New York booksellers and bibliographers Marguerite and Louis Henry Cohn.

Small quarto. Title page with red woodcut vignette by J. J. Lankes. Printed on wove paper. Original brown quarter cloth, grey paper spine label lettered in gilt, grey sides, edges uncut. With original tissue jacket. Spine gently toned; jacket browned, a few chips and tears: a fine copy in very good jacket. ¶ Crane A6.2.

£750 184246



67



68

68

FRY, Roger (intro.). Duncan Grant. *London: Leonard & Virginia Woolf at the Hogarth Press, 1923 [i.e. 1924]*

THE ART OF THE BLOOMSBURY GROUP

First edition. Alongside Vanessa Bell, Grant and Fry were the key artists of the Bloomsbury group and co-directors of the Omega Workshops. Grant's "daring innovations quickly earned him a leading position among avant-garde artists in Britain. His eclectic sensibility derived ideas from many sources, which he employed with great imaginative freedom" (*ODNB*).

It was intended as the first instalment in the "Living Painters" series, but no further volumes were published.

Quarto. With 24 half-tone photographic plates reproducing Grant's paintings. Original light brown quarter cloth, paper spine label, light brown board sides with front cover lettered and decorated in black by Grant. Binding lightly toned, label rubbed affecting a couple letters, surface scratches to rear cover, wear to extremities, light foxing to edges, minor marks to contents. A very good copy. ¶ Woolmer 31.

£2,250 183895

69

FUCHI, Arihiro (ed.). Moshi: Riku-shi somoku choju chugyoso zukai ("An Illustrated Encyclopaedia of Animals and Plants from the *Classic of Poetry*"). *Kyoto: Kitamura Shirobee, & Suharaya Mohee, 1779*

THE FLORA AND FAUNA IN CHINA'S OLDEST EXTANT POETRY COLLECTION

First edition, featuring over 200 animals and plants. The fifth volume introduces cultural products of the Zhou period (c. 1046–771 BCE) such as musical instruments, chariots, and pottery.

This work is based on *Maoshi caomu niaoshou chongyu shu*, a treatise written by Lu Ji sometime during the Three Kingdoms period (220–280). Even by the third century, many of the terms used in the *Shijing* ("Classic of Poetry") needed to be explained. Over the following millennium, hundreds of commentaries and editions of Lu Ji's work were published, and by the 18th century it became popular in Japan.

Fuchi Arihiro, a scholar based in Edo, appended his own explanations to Lu Ji's. The first four volumes focus on plants and animals, with sections devoted to birds, fish, and mammals. Many of these are legendary, such as the Chinese Phoenix (*ho'o*), dragon, and *qilin*. The fifth volume is made up of Fuchi's commentary on Chinese culture, introducing musical instruments like the zither, clothing such as the Chinese imperial crown, and the fundamentals of astronomy.

69

5 vols, octavo. Woodblock illustrations throughout; text in Japanese. Publisher's advertisement leaf at rear of vol. V. Original blue paper wrappers, renewed white thread *fukuro-toji* binding, spine ends capped with brown cloth, wrappers blind-stamped with cloud design, original printed paper labels. Red ink ownership stamp of the Niimi domain in each vol. Overall rubbed and toned, string binding loose in places but stable, minor wormholing on labels, contents clean: a very good copy.

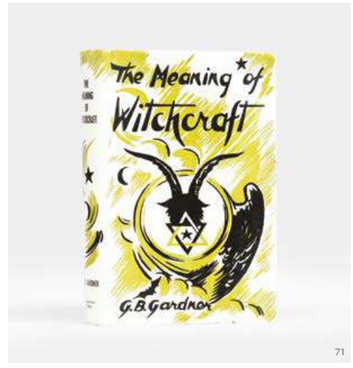
£5,000 189143

70

70

GARCÍA MÁRQUEZ, Gabriel. One Hundred Years of Solitude. Translated from the Spanish by Gregory Rabassa. *New York: Harper & Row, 1970*

First edition in English. First published in Buenos Aires as *Cien años de soledad* (1967), this seminal novel in the magical realist genre quickly established the author's international reputation and it remains his best-known work. This copy is in the second state dust jacket, the front flap ending with a period rather than an exclamation mark.



71

Octavo. Original green cloth, spine lettered in gilt, publisher's device on front cover in gilt, green endpapers, fore edge untrimmed. With dust jacket. Minor wear to spine foot and one lower corner, foxing to edges; jacket unclipped, nicks and small chips to ends and corners, a little rubbing and foxing, colours bright: a very good copy in like jacket.

£2,250 190717

71

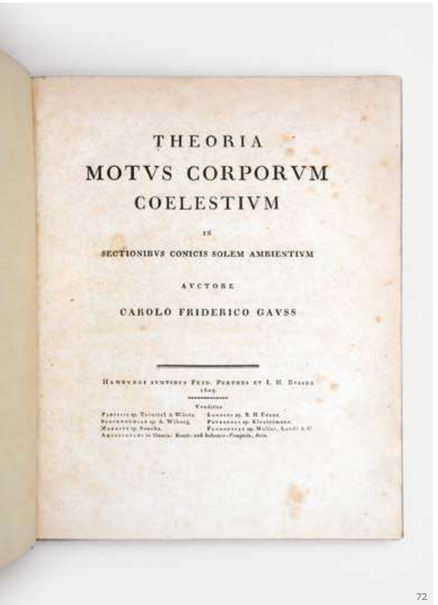
GARDNER, Gerald. The Meaning of Witchcraft. *London: The Aquarian Press, 1959*

First edition of Gardner's final book. Gardnerian Wicca combined the witch-cults of Margaret Murray with the ceremonial magic of Aleister Crowley. This work recounts Gardner's experiences with the New Forest Coven and explains the rituals and beliefs of modern pagans.

Gardner (1884–1964) was instrumental in bringing Wicca to the public's attention and was largely responsible for the increased media interest in those practising. His coven, Bricket Wood, had several high-profile High Priestesses, including Doreen Valiente, Patricia Crowther, and Eleanor Bone.

Octavo. Portrait frontispiece, 2 leaves of plates. Original black boards, spine lettered in silver. With dust jacket. Spine ends and corners bumped, a little wear to front board edge; jacket price-clipped, extremities lightly creased, chip to front flap fold, colours bright: a very good copy in near-fine jacket.

£875 189537



72

72

GAUSS, Carl Friedrich. Theoria motus corporum coelestium in sectionibus conicis solem ambientium. *Hamburg: Frid. Perthes et I. H. Besser, 1809*

THE FIRST APPEARANCE OF GAUSS'S METHOD OF CELESTIAL MECHANICS

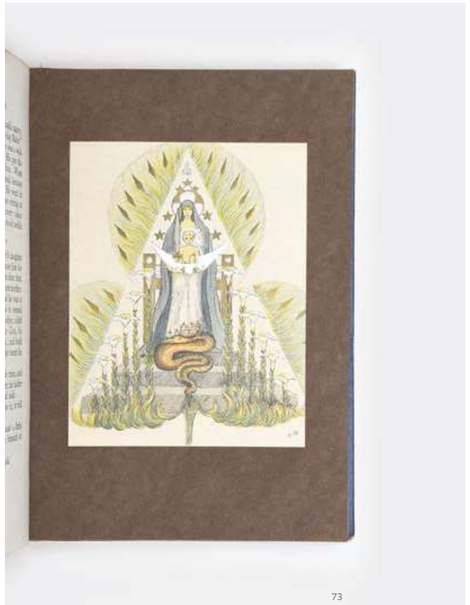
First edition, communicating his groundbreaking method of orbit determination based on ellipses. This innovation enabled astronomers to relocate the "lost" dwarf planet Ceres in December 1801, "a remarkable feat that cemented Gauss's reputation as a mathematical and scientific genius" (Norman).

Theoria also contains Gauss's contentious priority claim for the discovery of the method of least squares. The controversy was triggered by Gauss's assertion that he had been using the technique since 1795, angering the mathematician Adrien-Marie Legendre (1752–1833), who published it in 1805. "Gauss never backed down from his contention that he had discovered the method first. Although not entirely conclusive, the preponderance of evidence suggests Gauss was telling the truth. Colleagues of Gauss agree that he had explained least squares to them and there are calculations in his notebooks that likely could not have been done by any other method. Gauss had not published his finding because of his preference for fully developing his ideas before making them public" (Kopf).

The success of his orbit calculations encouraged Gauss to commit to astronomical research. In 1807, he was appointed director of the Gottingen Observatory, "launching one of the most fruitful careers in the history of science" (Lim).

Large quarto (299 × 244 mm). Engraved plate. Twentieth-century brown buckram, brown morocco spine label, edges red. Spine toned, cloth a little marked, corners bumped, foxing and browning to contents, chips and resulting minor loss to outer margins of gatherings 22–24, small damp stain to lower margin of sig. 22.3: in very good condition. ¶ Dibner 114n; Norman 879; *Printing and the Mind of Man* 257n. Dan Kopf, "The Discovery of Statistical Regression", *Priceonomics*, 6 Nov. 2015; Milton Lim, "Gauss, Least Squares, and the Missing Planet", Actuaries Institute, 30 Mar. 2021.

£4,250 163815


73

73

GONNE, Maud (illus.); YOUNG, Ella. Celtic Wonder-Tales. *Dublin: Maunsel & Company, Ltd, 1910*

First edition of this folklore collection illustrated by Maud Gonne and retold by the Irish mystic and mythographer Ella Young, whose versions are "somewhat transmuted by her unique mystical perspective" (*DIB*).

Young (1867–1956) and Gonne were founding members of Inghinidhe na hÉireann ("Daughters of Ireland"), alongside writers such as Alice Furlong and Ethna Carbery. Young left Ireland in 1925 following the Civil War and settled in America, where she lectured on mythology and Irish literature.

Octavo. With 4 colour plates mounted on brown card, head- and tailpieces, a few decorative opening initials. Original blue cloth, spine and front cover lettered in white, Celtic swan design in white on front cover. Spine toned and with lettering illegible, covers bright, light shelf wear to edges, spotting to endpapers, contents a little shaken but sound, small marginal loss to head of pp. 153–4. A very good copy.

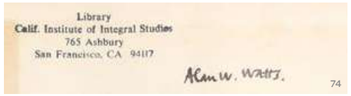
£750 187940

74

GULIK, Robert van. The Lore of the Chinese Lute. *Tokyo: Sophia University, 1940*

ALAN WATTS'S COPY

First edition in book form, association copy, with the ownership signature of the Zen spiritualist and philosopher Alan Watts on the front free endpaper. In June 1990, his library was donated to the California Institute of Integral Studies, where he had taught for many years; the institute's attractive commemorative bookplate, incorporating the design of Watts's personal bookplate, is below his signature.



74

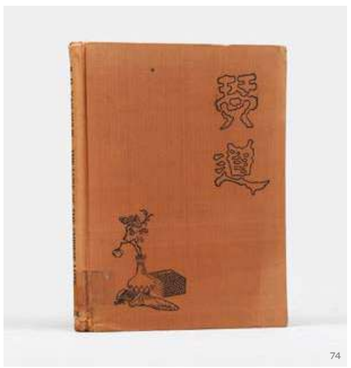
The Lore of the Chinese Lute, copies of which were issued in both cloth and wrappers, expands with new appendices on a four-part essay of the same name published by Robert van Gulik in consecutive issues of *Monumenta Nippnonica*, the journal of Sophia University, between 1938 and 1940. Van Gulik's first book, it presents the history, cultural associations, symbolism, and rituals of China's most important musical tradition. Today, it remains the most authoritative work on the subject in English, and it was recently listed in China as one of the most significant foreign works dealing with Chinese culture.

It is hard to overstate the contribution made by Watts (1915–1973) to the European appreciation of Asian culture and philosophy in the post-war period. Through his books on Zen, eastern spiritualism, and sexuality, he became "one of the best-known and most influential "gurus" of the spiritual awakening that occurred in the 1960s" (*ANB*).

Provenance: ink stamp of "Alan Watts Library" and initials "AW" on title page; California Institute of Integral Studies accession bookplate, incorporating the design used in Watts's personal bookplate, and reading, "this volume is part of the Alan Watts Collection donated to the California Institute of Integral Studies by the Zen Center of San Francisco and the Alan Watts Society for Comparative Philosophy. June, 1990", together with the institute's ink stamps, record card holder stamped "discarded", and traces of shelf label.

Quarto. Colour frontispiece after a Ming dynasty drawing of Chinese scholar with his lute, 16 plates, folding table showing historical evolution of Chinese lute tradition, illustrations in text. Original orange cloth, spine lettered in black, front cover with title in Chinese in black stylistic characters and black vignette of lute and other scholarly accoutrements. Cloth sunned with some wear to spine ends and extremities, faint circular impression on front board, small split to cloth at foot of front joint, text toned, plates bright. A very good copy.

£2,500 158825


74

75

75

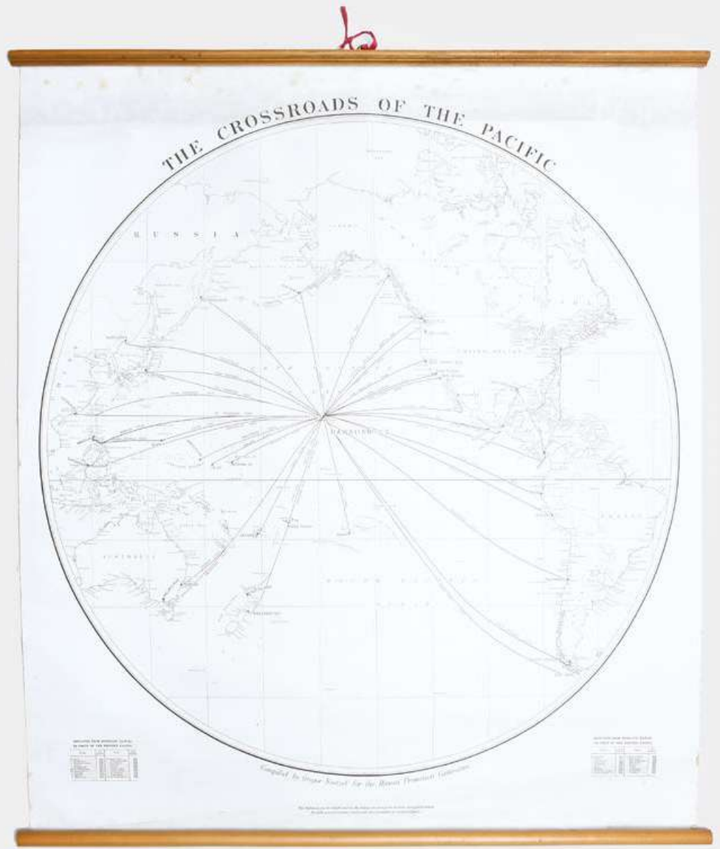
HARRISON, George. Live in Japan. George Harrison with Eric Clapton and Band. *Guildford: Genesis Publications Limited, 1993*

First edition, number 868 of 3,500 copies signed by Harrison on the limitation page. This book collects images of Harrison's first tour since 1974, for which he teamed up with Eric Clapton and his band to play 12 shows across Japan.

Each chapter is penned by a different member of Harrison's entourage, and the foreword is by Clapton. The book features almost 500 previously unpublished photographs.

Quarto. With photographs throughout, 2 "Live in Japan" CDs, facsimiles of show passes and guitar picks. Original full black morocco, lettering to spine and front cover in red and gilt, edges gilt. CDs and explanatory printed pages bound in black buckram. All housed in the publisher's black cloth slipcase with printed label to front. In fine condition.

£3,000 189626



76

76

HAWAI'I. The Crossroads of the Pacific. *[Honolulu:] Compiled by Gregor Noetzel for the Hawaii Promotion Committee, [c.1906]*

A HAWAI'I HEMISPHERE

An early edition, perhaps the first, of this hemispherical map of the Pacific Ocean, centred on Hawai'i and encompassing Australia, the Chinese seaboard, and the Americas. Radiating lines show the distance from Honolulu to major cities in nautical miles.

The map was issued by the Hawaii Promotion Committee, an organization formed in 1903 by the territory's government, chamber of commerce, and merchant association to boost tourism and trade. The committee published glossy brochures, pamphlets, maps, and other printed matter, and the theme of Hawai'i as the "Crossroads of the Pacific" recurred throughout its literature in the first two decades of the 20th century.

Distribution of this map began as early as 1906, copies being sent to travel agents and railway and steamship offices. Several iterations are known, released by different publishers, including the American Hammond Map Company, and for the 1909 Alaska-Yukon-Pacific Exposition in Seattle (with much less detail within the map). This example is attributed to Gregor Noetzel, an American cartographer active in the 1890s and 1900s, suggesting it precedes those issued by Hammond.

Lithographed map (810 × 725 mm), backed with linen and affixed with metal pins to wooden slats with pink tying ribbon, likely as issued. Small near-contemporary blue ink annotation on verso. A few abrasions at edge, light spotting and dust-soiling at head, odd superficial split from creasing, archival tape repair at foot of verso: very good, sturdy in its slats.

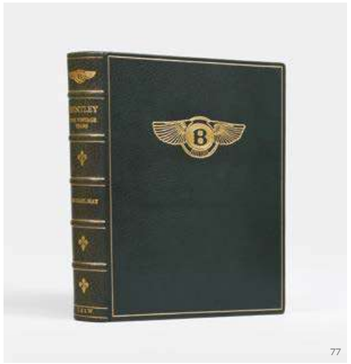
£5,000 183058

77

HAY, Michael. Bentley: The Vintage Years. *London: Dalton Watson, 1986*

First edition, limited issue, number 39 of 200 copies finely bound in full morocco. Hay gives a lavish and comprehensive overview of Bentley cars from 1919 to 1931. This period saw the production of some of their most iconic cars and the company's greatest successes in motor racing.

A trade issue in cloth and jacket was published simultaneously.



77

Quarto. Illustrated with black and white photographs throughout. Original green morocco, spine lettered in gilt, Bentley device to front cover in gilt, inner dentelles tooled in gilt, marbled endpapers, edges gilt. With original green cloth slipcase. Light sunning to spine, light marks and rubbing to slipcase, else fine.

£2,500 188932

78

HAYEK, Friedrich August von. Law, Legislation and Liberty. *London: Routledge & Kegan Paul, 1973–79*

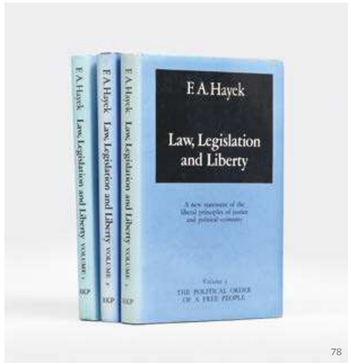
THE CULMINATION OF HIS PHILOSOPHICAL CAREER

First UK editions of each volume of Hayek's last major work of social philosophy, published over a seven-year period. *Law, Legislation and Liberty* was Hayek's most extensive philosophical analysis of the structure of society, the nature of justice, and the underlying principles of economics.

The work joins *The Road to Serfdom* and *The Constitution of Liberty* in the triumvirate of Hayek's three philosophical masterworks. The US and UK editions, both printed in Britain, were published simultaneously.

3 vols, octavo. Original black cloth, spines lettered in gilt on blue grounds. With dust jackets. Cloth a little mottled, contents clean; jackets sunned with the first volume price-clipped: a very good set in very good jackets. ¶ Cody & Ostrem B-15, B-16, B-18.

£2,000 189324



78

79

HEANEY, Seamus. Door Into the Dark. *London: Faber and Faber Ltd, 1969*

First edition, signed and dated by the poet on the front free endpaper, "Seamus Heaney, March 1 1982".

Octavo. Original black cloth, spine lettered in gilt. With dust jacket. Jacket unclipped, minimal marks and creases: a fine copy in near-fine jacket. ¶ Brandes & Durkan A5.

£1,000 192191

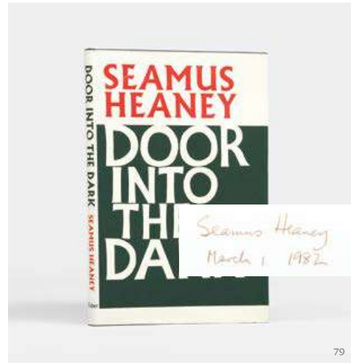
80

HEMINGWAY, Ernest. The Old Man and the Sea. *New York: Charles Scribner's Sons, 1952*

First edition, in the first issue dust jacket, illustrating the Cuban fishing village Cojímar. Hemingway wrote to the jacket designer Adriana Ivancich, "if I could only have been there to celebrate with you when you had finished. I think we have what triumphs we have at much too great a distance from each other".

Hemingway's final work of fiction won the 1953 Pulitzer Prize and was cited for his receipt of the 1954 Nobel Prize in Literature. The first issue dust jacket omits mention of these awards and has flaps printed in brown.

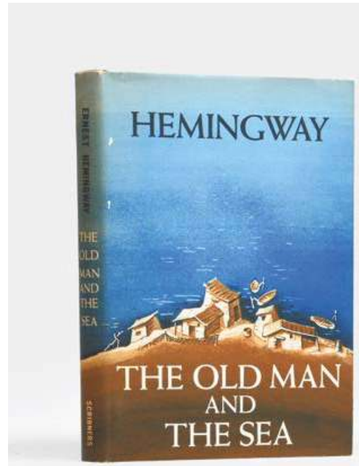
Octavo. Original light blue calico-grain cloth, spine lettered in silver, author's signature stamped to front cover in blind. With dust jacket by Adriana Ivancich. Spine lightly faded, minor wear to spine foot; jacket unclipped, spine toned, front panel



79

bright, couple of nicks and small areas of abrasion: a very good copy in like jacket. ¶ Grissom A24.1.a; Hanneman 24a.

£2,750 189823



80

81

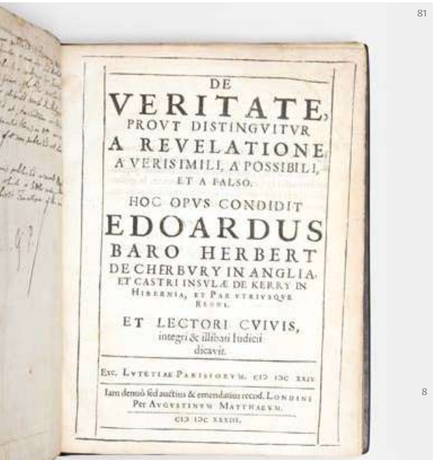
HERBERT, Lord Edward, Baron of Cherbury. De Veritate prout distinguitur a revelatione, a verisimili, a possibili, et a falso. *London: Per Augustinum Matthaeum, 1633*

DECOUPLING GOD FROM RELIGIOUS KNOWLEDGE

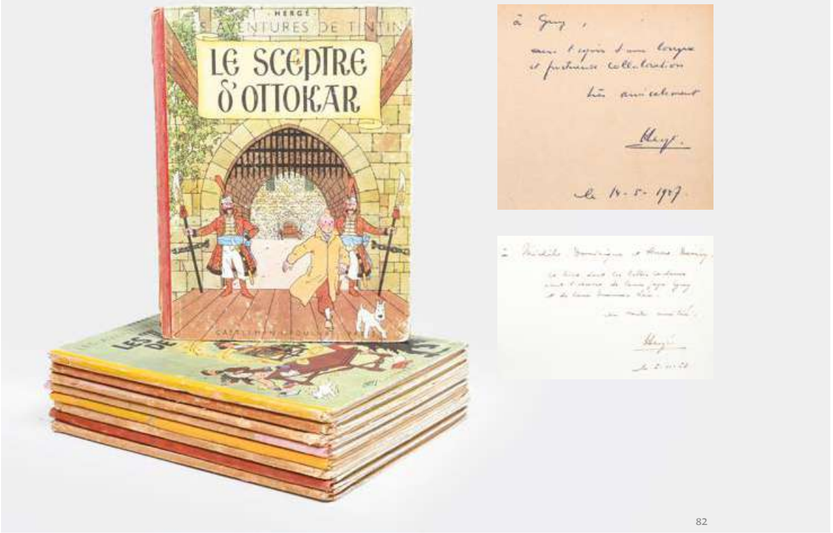
Second edition, the first practically obtainable, of the first English metaphysical treatise, for which Herbert has long been celebrated as the father of English deism. The first edition, published at Paris in 1624, is scarce: we trace a handful of institutional copies and no examples at auction since the 1950s.

In *De Veritate*, rationalism is applied to religious belief, as Herbert (1583–1648) claims that the human mind has the God-implanted tools to determine the way to true salvation – without any need for direct divine intervention, as was widely believed. Among subsequent deists, these arguments were particularly influential on Charles Blount (1654–1693), whose works deployed Herbertian principles to challenge Christianity directly.

The book was largely written while Herbert was ambassador at Paris, and the first edition was published there in 1624 after positive reviews by Grotius. The work was not uncontroversial: in preparing the second edition, Herbert revised the original dedication to "the whole human race" to "every reader of sound and unprejudiced judgement".



81



82

Quarto (227 × 173 mm), pp. [viii], 244. Woodcut initials. Recent calf, spine ruled and decorated in gilt and with red morocco label, covers with double fillet panel in gilt, edges gilt. Eighteenth-century inscription on initial blank verso recording later 17th-century history of *De Veritate*. Paper repair to upper margin of initial blank. Minor foxing to otherwise fresh contents: a very good copy. ¶ ESTC S122576; *Printing and the Mind of Man* 123.

£3,500 158912

82

HERGÉ. Tintin au Congo; L'Île Noire; Le Sceptre d'Ottokar; Le Crabe aux pinces d'or; L'Étoile mystérieuse; Le Secret de La Licorne; Le Trésor de Rackham le Rouge; Les Sept Boules de cristal; Objectif Lune. *Tournai: Casterman, 1943–53*

PRESENTED TO HIS COLOURIST

First and later printings, each volume inscribed by the author to Guy Dessicy. One of the original three employees of Studios Hergé, Dessicy worked on the Tintin books at the creator's home from 1947 to 1953 and belonged to Hergé's close circle of companions known as the "Capelle-aux-Champs."

The earliest inscription reads, in translation, "To Guy, With the hope of a long and fruitful collaboration. Very warmly, Hergé". The final volume is inscribed to Dessicy's family and notes, in part, "This book, whose beautiful colours are the work of their father Guy". A full list of inscriptions is available on request.

Dessicy (1924–2016) first met Hergé as a child in 1936, and they later became confidantes and collaborators. Hergé personally trained Dessicy as his colourist, showing him the technique of using six layers for the overall picture and a single layer for the distant background of the setting. Dessicy also modelled for character poses and discussed story ideas with Hergé. Germaine recalled of the little studio on avenue Delleur, "Without exaggerating, it was magnificent. The staff members were more friends than anything else . . . People worked while laughing, in a sort of camaraderie" (Peeters, p. 226).

After leaving the studio, Dessicy founded the comic-inspired advertising agency Publiart with the Tintin publisher Raymond Leblanc. Dessicy later saved the Brussels art-nouveau Cauchie House from demolition and discussed transforming it into a Tintin museum with Hergé towards the end of the creator's life. Although this plan went unrealized, Dessicy did play a key part in founding the Belgian Comic Strip Centre in 1989.

The set includes nine of the 23 Tintin albums published during Hergés lifetime. Five of the works are first printings, being from the first edition, or from the first colour-illustrated edition where previously published in black and white. These copies conform to the first printing points outlined in the *Trésors de la bande dessinée* (BDM). The remaining four volumes are later printings, all copyrighted to 1947, the year Dessicy joined Studios Hergé; they are *Le Secret de La Licorne*, *Le Crabe aux pinces d'or*, *L'Étoile mystérieuse*, and *L'Île Noire*.

Nine works, quarto. Colour illustrations throughout in comic-strip format. Original paper spines in red and yellow, a few rebacked or repaired, pictorial board covers, illustrated endpapers. No dust jackets issued. Housed in a red cloth flat-back box by the Chelsea Bindery. *Le Sceptre* with annotation to pp. 2–3; *Le Crabe* with loss to lower corner of front cover and free endpaper; *Le Secret* front inner hinge cracked but holding. Spines a little chipped and worn, covers rubbed, extremities worn, occasional mark to covers and contents, sporadic tears and paper repairs without loss, still a very good set. ¶ Benoît Peeters, *Hergé: Son of Tintin*, 2012.

£27,500 165058

83

HODGKIN, Thomas. Narrative of a Journey to Morocco, in 1863 and 1864 . . . with Geological Annotations. *London: T. Cautley Newby, 1866*

"A PLEASURE TRIP AND A GEOLOGIC EXCURSION"

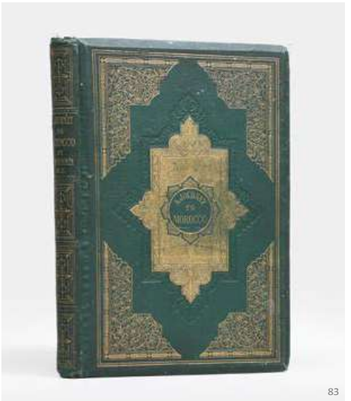
First edition, presentation copy from a subscriber, James Yates, inscribed on the half-title, "To Mr and Mrs John William Crompton, with kind regards, from Mr and Mrs James Yates, Lauderdale House, Highgate, June 1868". Yates was married to the Cromptons daughter, Dorothea. This handsomely produced book was published in the year of Hodgkin's death and is seldom found in such respectable condition.

Thomas Hodgkin (1798–1866), for whom Hodgkin's lymphoma is named, accompanied Sir Moses Montefiore on a mission to Morocco following the Safi Affair of 1863, in which two Jewish men were accused of poisoning a Spanish national. While Montefiore sought the prisoners' release, Hodgkin recorded observations on the country's geology, ethnology, geography, flora, fauna, antiquities, architecture, and agriculture during the nearly five-month journey.

Before departing for Palestine on his final journey, during which he died at Jaffa in 1866, Hodgkin entrusted the manuscript to the publisher Thomas Cautley Newby. The list of subscribers comprises 183 individuals taking 278 copies, Montefiore subscribing for 20 and Charles Edward Mudie, founder of Mudie's Lending Library, for 50.

Large octavo. Tinted lithographed portrait frontispiece of Hodgkin, another of Moses Montefiore, both by J. A. Vinter, 4 tinted views, all by F. Jones after drawings by the author and printed by Day & Haghe, plain plate illustrating the obelisk placed over Hodgkin's grave at Jaffa, all with light paper guards; with errata slip, publisher's 24-page catalogue at end. Original green sand-grain cloth, bevelled boards, decorative gilt spine, covers with elaborate "oriental" blocking in gilt to front cover and blind to back, pale yellow surface-paper endpapers, gilt edges. A little shaken, a few marks to binding, inner hinges cracked before gutter and at end: a very good copy. ¶ Kass & Bartlett, "Thomas Hodkin, MD (1798–1866): An annotated bibliography", *Bulletin of the History of Medicine*, Vol. 43, No. 2 (March–April 1969), 108.

£1,250 175703



83

84

HOLLAND, John. The Ruine of the Bank of England, and all Publick-Credit, inevitable . . . *[London:] Printed in the Year, 1715*

THE BANK OF ENGLAND CRITIQUED BY A FOUNDER OF THE BANK OF SCOTLAND

First edition of this eyewitness account of the birth of British public banking and a prescient warning of the instability of the Bank of England amid the South Sea Bubble.

Starting out as a merchant, John Holland (1658–1721) was part of the group which secured backing for the Bank of Scotland Act in 1695: he served as its first governor for two years and later assumed a consultancy role into the 1710s. The *Ruine* recounts Holland's concern at the state of government finance in the 1710s and particularly at the commonly held belief that borrowing from the South Sea Company would be a viable source of public revenue.

Quarto (191 × 144 mm), pp. [ii], 13, [1]. Woodcut initials, head- and tailpieces. Recent quarter calf, spine ruled in gilt and with brown morocco label, marbled paper boards, edges sprinkled red. Contemporary ink manuscript correction to p. 2. Light browning, pagination slightly shaved, page numerals at head slightly shaved: a very good copy. ¶ ESTC T46920: Goldsmiths' 5236; Hanson 2180.

£2,250 184362

THE
RUINE
OF THE
BANK of England,
AND ALL
PUBLICK-CREDIT,
INEVITABLE:
AND
The Necessity, in a short Time, of Stopping the Payments upon the several Funds to the Bank, South-Sea Company, Lotteries, &c. if the Honourable House of Commons will not themselves be Judges of the Means that may be Offer'd to prevent it.
Printed in the Year MDCC XV.

84

85

85

HUNT, John. The Ascent of Everest.
London: Hodder & Stoughton, 1993

SIGNED BY THE SURVIVING MOUNTAINEERS OF THE FIRST ASCENT

Limited 40th anniversary edition, number 433 of 500 copies signed by ten of the surviving mountaineers from Hillary's 1953 expedition. They include John Hunt, Edmund Hillary, Charles Evans, Griffith Pugh, Alf Gregory, Charles Wylie, George Lowe, Michael Ward, George Band, and Michael Westmacott.

Octavo. Colour photographic frontispiece, 7 colour plates (one double-page), 8 half-tone photographic plates, sketches, maps, and plans in text. Original blue half leatherette, spine lettered in silver direct, blue cloth boards, front cover stamped with anniversary device in gilt, marbled endpapers, top edge gilt. With original blue cloth slipcase. A fine copy.

£2,500 189391

86

HYDE, Robert Wilson. Original calligraphy illumination. *[c.1915]*

MEDIEVAL RESURGENCE IN SANTA BARBARA

An illumination on vellum, transcribing Richard Le Gallienne's short poem "My Books". The designer and craftsman Robert Wilson Hyde (1875–1951) is known for his illuminations in the American arts and crafts style.

Born in Indiana, Hyde settled in Santa Barbara in 1902. His speciality was "a revival of the quaint though laborious art of the medieval cloisters; not a plagiarism, but giving the essence of the old work in an original way". Hyde was "devoted to the illuminating of parchment and the making of books" and was "the first in America to adapt to modern purposes and ideas the work of the monks of the middle ages" (*Morning Press*).

Santa Barbara was one of California's leading arts and crafts centres in the early 1900s. The San Francisco book dealer and publisher Paul Elder commissioned Hyde to illuminate books in his inimitable style, and Hyde produced numerous unique volumes with leather covers and pages of parchment, written in beautiful Gothic calligraphy and illustrated in luminescent colours. He produced wedding albums, guest books, and family registers, together with larger standalone pieces.

Original calligraphy (175 × 270 mm) on vellum (220 × 325 mm). Drawn in ink, watercolour and gold leaf. Unsigned. Bright and unfaded, minor cockling and colour variance to vellum, light toning to edges. A near-fine example. ¶ *Morning Press*, Santa Barbara, California, 27 May 1906, p. 6.

£800 184277

What are my Books
My Friends my Loves
My Church my Tavern
and my only Wealth
My Garden yea my Flowers
My Bees my Doves My
only Doctors and my only Health

86

87

IRISH FAMINE. Advertisement for Grinnell's line of packet ships sailing from Ireland to New York. *New York: Bowman, Grinnell & Co., [c.1850s]*

FLEEING TO A NEW LIFE IN AMERICA

An advertising poster assuring American patrons that Bowman, Grinnell & Co. could be trusted to relocate their relatives from Ireland in comfort. The advertisement lists the addresses of the company's agents, the names of their ships, and the procedures for emigrating from Ireland.

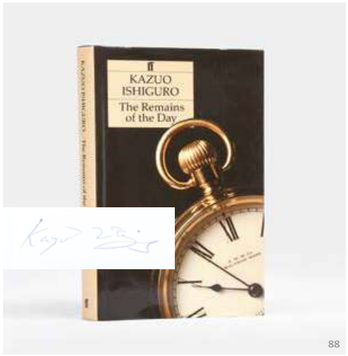
Throughout the Great Famine of 1845 to 1852, many companies took advantage of emigrants' desperation to force them to travel in overcrowded and understocked vessels and coffin ships or to defraud them.

Bowman, Grinnell & Co. was formed in the 1850s by William Bowman and Robert Minturn Grinnell of the Grinnell, Minturn & Co. shipping line, owners of the famous *Flying Cloud* clipper ship. It claims that their ships, listed with their captains' names, were fast, well-ventilated, and comfortably furnished, that their drafts could be cashed anywhere in Ireland, and that baggage would be transported for free.

Single sheet (444 × 265 mm), printed in red, black, and blue on one side only, vignettes. Ink number on verso, 19th-century

GRINNELL'S LINE OF PACKETS,
COMPOSED OF
MAGNIFICENT FIRST CLASS FAST SAILING PACKET SHIPS
SAILING WEEKLY FROM LIVERPOOL.
AGENTS:
BOWMAN, GRINNELL & Co. 83 South Street, New-York.
BOWMAN, GRINNELL & Co, No. 5 Regent Road, Clarence Dock, Liverpool.
DANIEL KENNY, No. 25 Eden Quay, Dublin.
BOWMAN, GRINNELL & Co. Per Wm. O'BRIEN, Agent, No. 13 Merchants' Quay Cork.
EDWARD McDONNELL, Limerick.
JOHN MUNN, Jr. Londonderry.
MICHAEL COGHLAN, 28 Quay, Waterford.
CHARLEY & MALCOLM, Donegall Quay, Belfast.
SAMUEL KINGAN, 416 Merchants' Quay, Newry.
JOHN FANNING, West Street, Drogheda.
REMITTANCES.—PASSAGES TO AND FROM
IRELAND AND GREAT BRITAIN.
Liverpool Packets Sailing 6th and 21st of every month.
Ship LIVERPOOL 1250 Tons.—Capt. Gardiner.
Ship CONSTITUTION 1600 " " Britton.
Ship NEW WORLD 1500 " " Knight.
Ship QUEEN of the WEST 1350 " " Hallett.
Ship CONSTANTINE 1500 " " Duryea.
Ship ALBERT GALLATIN 1600 " " Delano.
Ship ASHBURTON 1150 " " McWilliams.
Ship —NEW 1500 " " ——
AND INTERMEDIATE PACKETS SAILING WEEKLY.
BOWMAN, GRINNELL & CO.
PASSENGER AND DRAFT BUSINESS
BOWMAN, GRINNELL & CO.
BOWMAN, GRINNELL & CO. 83 South Street, New-York,
Agent for BOWMAN, GRINNELL & Co.

87



88

pencil inscription on lower right corner. Sometime folded, loss on lower left corner barely affecting printed area, light toning and soiling especially on verso: a very good copy of an ephemeral item.

£3,500 183852

88

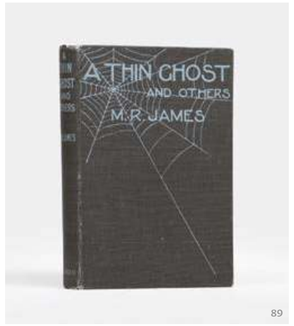
ISHIGURO, Kazuo. The Remains of the Day.
London: Faber and Faber, 1989

First edition, signed by the author on the title page. The Man Booker Prize-winning novel was adapted into the 1993 film starring Anthony Hopkins and Emma Thompson. Writing for the *Telegraph*, Colin Thubron observed, "In a fictional landscape babbling with psychodrama and magical realism, this restrained and sensible voice falls like a balm".

A contemporary advert for a book reading by Ishiguro in Willshaw's Bookshop, Manchester, is laid in.

Octavo. Original black boards, spine lettered in white. With dust jacket. Spine ends gently bumped, edges foxed; jacket unclipped, couple of tiny marks to rear panel, flaps and verso lightly foxed and damp stained: a very good copy in like jacket. ¶ Colin Thubron, "Schizophrenic Jeeves", *The Telegraph*, 20 May 1989.

£1,500 189636



89

90

89

JAMES, M. R. A Thin Ghost and Others.
London: Edward Arnold, 1919

First edition of James's third short story collection, containing five "excellent stories" (Bleiler). James is widely regarded as the father of the modern ghost story. He began writing ghost stories at Cambridge and became known for his candlelit readings. He continued the tradition when he left his role as vice-chancellor in 1918 to become provost of Eton.

Octavo. Original black cloth, spine and front cover lettered in blue, front cover with blue spider web design. Contemporary Christmas gift inscription to half-title. A little rubbing to extremities, a few spots of foxing, mostly to half-title. A very good copy. ¶ Bleiler 913.

£950 189609

90

JAMES, William (contrib.). The Monument to Robert Gould Shaw, its inception, completion and unveiling, 1865–1897.
Boston: Houghton, Mifflin and Company, 1897

COMMEMORATING GLORY

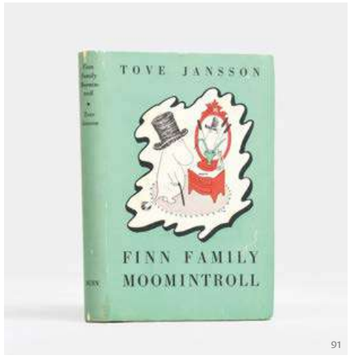
First edition, including a 15-page address by the father of American psychology, commemorating the commander of the first all-Black regiment in the Northeastern United States.

Shaw (1839–1863) died while leading the 54th Massachusetts at the second Battle of Fort Wagner; a story recounted in the 1989 film *Glory*. Wounded in the fighting was Wilkie James (1845–1883), the author's brother. In his address, James particularly lauds "that more lonely courage which he [Shaw] showed when he dropped his warm commission in the glorious Second to head your dubious fortunes, negroes of the 54th" (pp. 84–5).

The volume also records speeches by Booker T. Washington and Francis Appleton.

Folio (254 × 188 mm). Photogravure frontispiece. Original red buckram over bevelled boards, spine and front cover lettered in gilt, top edge gilt, others uncut. October 1897 pencil gift inscription to front free endpaper. Light bumping and rubbing, infrequent minor spotting to contents: a very good copy.

£1,250 133557



91

91

JANSSON, Tove. Finn Family Moomintroll.
London: Ernest Benn, 1950

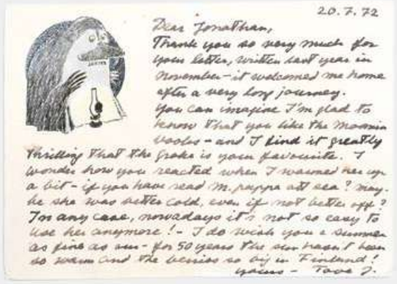
THE THIRD MOOMIN TITLE, WITH A HANDWRITTEN NOTE ABOUT THE GROKE

First edition in English of the third Moomin title. This, the first Moomin book published in English, is accompanied by an autograph note, signed by the author, about the Groke. The title was originally published in Swedish in 1948 as *Trollkarlen's hatt* (*The Magician's Hat*).

The note is addressed to a fan who had written to Jansson to say how much they liked the Moomin books and that the Groke was their favourite character. Jansson states "I find it greatly thrilling that the Groke is your favourite. I wonder how you reacted when I warmed her up a bit . . . Maybe she was better cold, even if not better off? In any case, nowadays it's not so easy to use her anymore!" The note is signed "Tove J", and is accompanied by a printed sticker of the Groke laid down to the sheet.

This novel formed the basis for the popular 1990s television cartoon, and as such it contains many of the best-known Moomin adventures.

"The light, summery *Trollkarlen's hatt* and *Moominsummer Madness*, written early in Jansson's career, are full of comic and romantic ingredients. As the series of Moomin books becomes more serious, it seems to be moving steadily towards autumn and winter, an emptying out and a bright clarity" (*National Biography of Finland*).


20.7.72
Dear Jonathan,
Thank you so very much for
your letter, written last year in
November - it welcomed me home
after a very long journey.
You can imagine I'm glad to
know that you like the Moomin
books - and I find it greatly
thrilling that the Groke is your favourite. I
wonder how you reacted when I warmed her up
a bit - if you have read M. pappa att sea? May-
be she was better cold, even if not better off?
In any case, nowadays it's not so easy to
use her anymore! - I do wish you a summer
as fine as ours - for 50 years I've not been
so warm and the berries so big in Finland!
yours - Tove J.
91

92

Octavo. Folding map, black and white illustrations throughout by the author. Loosely inserted autograph note signed, to "Jonathan", no address, 20 July 1972, single sheet of card (106 × 149 mm), written on one side in black ink. Original green cloth, spine lettered in red, front cover with illustration blocked in red. With dust jacket. Front cover slightly warped, minor foxing to edges; spine of jacket rubbed in places, extremities a little worn, price-clipped and slightly toned: a very good copy in like jacket. Traces of former mount to reverse of note, pin-hole and minor toning: very good condition.

£4,750 188813

92

JAPAN. Kitsune no yome-iri ("The Fox's Wedding"). *[Tokyo: Tsutsumi Kichibee, 1885]*

A charming Meiji-era edition of this famous children's tale, following two young foxes from their first meeting through to their marriage ceremony. This type of literature experienced a resurgence in popularity during the 1880s as Western notions of childhood entered Japan, growing a market for age-appropriate stories with an instructional element.

This is part of Tsutsumi Kichibee's ten-volume fairy tale series. Other stories include *The Tongue-Cut Sparrow*, *The Quarrel of the Monkey and the Crab*, and *The Old Man who made the Flowers Blossom*.

Duodecimo. Colour woodblock illustrations throughout; text in Japanese. Original colour printed wrappers, renewed white thread *fukuro-toji* stitching, mica decorations on front wrapper. A little rubbed, some ink marks internally: a very good copy.

£1,250 159113

93

JAPANESE GRAPHIC DESIGN. Collection of matchbox labels. *Tokyo: [Rinshikin Shukai,] 1920–34*

THE BIRTH OF THE MATCHBOX-COLLECTING MOVEMENT

A vibrant collection, containing pre-war matchbox labels produced by the Rinshikin Shukai, Japan's first society for matchbox collectors. The boldly coloured designs show kabuki actors, geisha, Buddhist deities, baseball players, famous *ukiyo-e* prints, vistas of capital cities, and wartime propaganda.

Matchbox labels became popular in the late-19th and early-20th centuries in Japan as an opportunity for striking and individualistic graphic design. This album opens with 100 labels on untrimmed sheets, each one submitted by an individual member of the Rinshikin Shukai. The labels are then divided into sets, usually of 12 as per traditional Japanese artistic conventions. Many are after famous prints by the likes of Kitagawa Utamaro and Sharaku, but the majority are fresh designs. One set is titled "Sports in the Afterlife", showing silver skeletons playing a variety of sports. The wartime labels show cartoon soldiers firing missiles, piloting aircraft, and wading through rivers. One set commemorates the "Three Brave Bombers", a group of soldiers who were lionized for breaking through the Chinese lines during the Shanghai Incident and setting off suicide bombs to allow the Japanese army to advance.

The Rinshin Shukai was formed in 1903 by Fukuyama Hekisui (1876–1934). It quickly grew in popularity as branches were established all over Japan, and in 1907 it held a sponsored display at the Tokyo Industrial Exhibition where thousands of labels designed by Hekisui were given out. Over the following 30 years

Hekisui's personal collection grew to exceed 200,000 examples, designed by prominent members such as Furuya Rankei, Hasegawa Giichiro, Ogawa Saku, and Oda Shuichi. Upon his death in 1934, the society produced a commemorative label that is pasted at the front of this album.

Quarto, concertina-style. With 1,323 colour woodblock matchbox labels (60 × 42 mm to 117 × 78 mm, 100 on tipped-in and untrimmed sheets, 2 loosely inserted), 10 letterpress labels, mounted on recto and verso of 26 leaves (2 sides blank); many printed on mica-speckled paper, text in Japanese. Original brown thick card boards, original manuscript paper label on front board. Labels bright, a couple with loss, a few seemingly missing, boards rubbed, 2 joints repaired with Japanese tissue: a well-preserved collection.

£4,750 186580

93

94

JAY, Peter. Collection of books from his library, presented by the author or publisher. *1964–2023*

A collection reflecting Jay's widespread economic and political interests., all with his book labels. Most are inscribed to him, and the remainder have presentation cards, letters, or slips.

Jay (1937–2024) was fast-tracked from Oxford into the Treasury. The collection opens with *The Treasury* (1964) by Edward Bridges, the former permanent secretary. In 1967, Jay was appointed economics editor of *The Times*, where he remained for ten years. In this role he was a key figure in Britain's shift from Keynesianism to monetarism in the 1970s and was central to the popularization and normalization of Milton Friedman's ideas. He helped draft his father-in-law James Callaghan's speech to the Labour Party conference in 1976, which marked the start of a national policy shift entrenched and intensified after Margaret Thatcher's election. Jay served as the British Ambassador to the United States from 1977 to 1979 – the collection includes four books by David Owen, who was British Foreign Secretary at the same time. In the 1980s, he focused on broadcasting and media editing. In the 1990s, he served as economics editor at the BBC.

Twenty-three works, octavo. Chiefly in hardback with some paperbacks. All in good to very good condition.

£750 189367

95

JEROME, Jerome K. Three Men in a Boat. (To Say Nothing of the Dog). *Bristol: J. W. Arrowsmith, 1889*

First edition. Jerome's timeless book ranks as one of the funniest in the English language.

Three Men in a Boat was intended to be a serious travel guide and features key local history alongside its comic anecdotes. The first issue is distinguished by the imprint reading "Quay Street", with no street number, and 37 titles listed in the Bristol Library advert.

Octavo. Illustrations in the text by A. Frederics. Original green cloth, spine lettered in gilt, front board decorated in black, printed endpapers, top edge blue. Contemporary ownership inscription to half-title. Spine leaning and lightly sunned, ends nicked, spots of wear to board corners, inner hinges and book block partially cracked but holding firm: a very good copy.

£750 189635

96

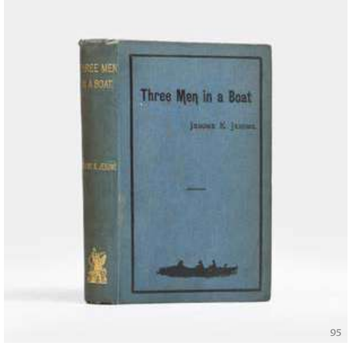
JOHNSON, Lyndon Baines. The Vantage Point. Perspectives of the Presidency 1963–1969. *New York: Holt, Rinehart and Winston, 1971*

First edition, presentation copy, inscribed by the 36th President on the dedication page, "For Dee Howard who is making a Howard man out of me – with appreciation Lyndon B. Johnson Xmas '71".

The recipient, Durrell U. "Dee" Howard (1920–2009), headed the business aviation company Howard Aero, which by the time of Johnson's presidency employed over 1,000 people in San Antonio in Johnson's home state of Texas. This ws one of the copies of Johnson's presidential memoir reserved for personal presentation and with a bookplate on the half-title, "This is a Special Edition for the Loyal Members of my Official Family".

Octavo. Original red cloth, spine and front lettered in gilt on blue ground. With dust jacket. Light spotting to edges; unclipped jacket with wear and tape repair, some rubbing and sunning: a near-fine copy in good jacket.

£750 188273



95

94

97

JOHNSON, Samuel. The Vanity of Human Wishes. The Tenth Satire of Juvenal. *London: printed for R. Dodsley and sold by M. Cooper, 1749*

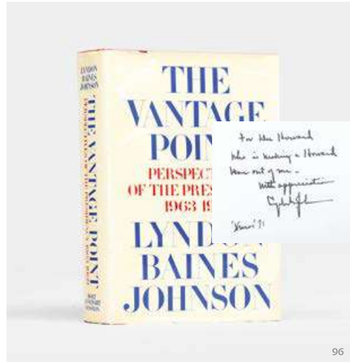
"REMARK EACH ANXIOUS TOIL, EACH EAGER STRIFE, / AND WATCH THE BUSY SCENES OF CROUDED LIFE"

First edition of the author's greatest poem and his first work published under his own name. Sales were slow and no further separate editions were published in Johnson's lifetime. Generations of authors and critics since have acclaimed its "mastery of the satiric couplet, which few beyond Chaucer, Dryden, and Pope in the history of English verse have equalled" (ODNB).

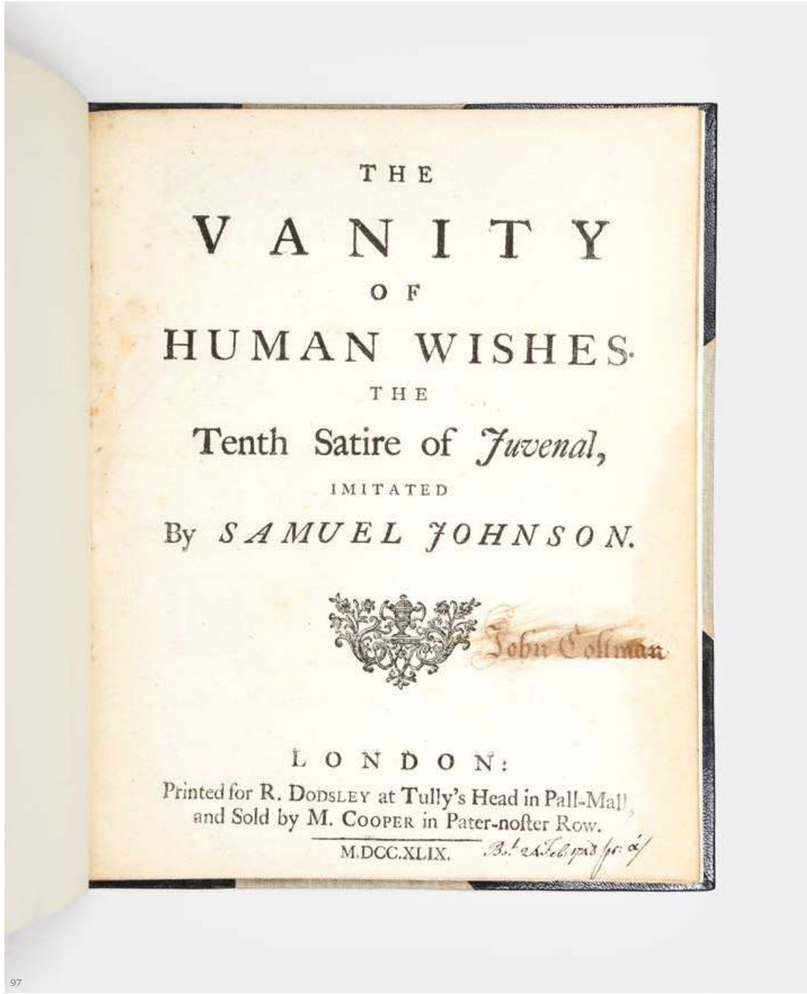
This copy has the variant catchword "Whe", rather than "When" or "Wh e", on page 12.

Quarto (231 × 185 mm), pp. 28. Recent black half morocco, spine lettered in gilt, grey cloth sides, green endpapers. Title page with contemporary ownership signature of one John Coltman (ink-blotched but legible) and acquisition note dated 24 February, 1748 [sic], following publication on 9 January 1749; grammatical annotation on p. 9. Floral browning to gutter of initial leaves, light sprays of foxing mostly to upper margins, old faint damp stain to fore margins. A very good, well-margined copy. ¶ Courtney and Smith, pp. 22–4; ESTC T54333; Foxon J87; Rothschild 57.

£4,750 184244



96


THE
VANITY
OF
HUMAN WISHES.
THE
Tenth Satire of *Juvenal*,
IMITATED
By *SAMUEL JOHNSON.*
John Coltman
LONDON:
Printed for R. DODSLEY at Tully's Head in Pall-Mall,
and Sold by M. COOPER in Pater-noster Row.
M.DCC.XLIX.
97

98

98

JORDAN, Robert, & Brandon Sanderson. The Wheel of Time series. *New York: Tor, 1990–2013*

First editions, the first twelve works signed by Jordan, the latter three signed by Sanderson. *The Great Hunt* and *A Memory of Light* are inscribed by Jordan and Sanderson respectively: "For Pat, Best Wishes" and "For Jamie, light illumin [sic] you!".

The Eye of the World is one of 1,500 copies in the desirable hardcover issue, most of which went to libraries. Some additional copies of the wrappers issue were also bound up in hardcover to supplement the high demand; copies of this hybrid issue are distinguishable by being perfect-bound, rather than in gatherings as here.

15 vols, large octavo. Illustrated with maps and head-and tailpieces. Original blue boards, spines lettered in various colours, endpapers illustrated in colour. With dust jackets. *Gathering Storm* with promotional material loosely inserted; *Towers of Midnight* with promotional sticker on jacket front panel; sticker sometime removed from same of *Memory of Light*. Bumps to spine ends and corners (particularly *Knife of Dreams*, extending to front board edges), small marks to edges, a handful of production flaws to endpapers, boards and contents clean; jackets unclipped, light creasing to extremities, versos occasionally lightly browned (mostly the earlier works), small abrasion to *Crown of Swords* spine verso: a near-fine set in like jackets.

£22,500 188913

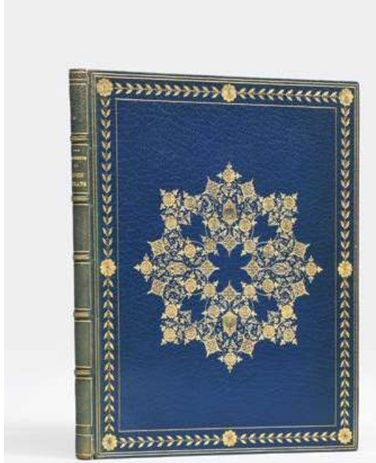
99

KEATS, John. Sonnets. *[c.1900]*

BAGGULEY'S FAMOUSLY INTRICATE FINISHING

A consummate example of British provincial fine binding: this elegantly printed selection of Keats's verse was bound by the renowned Staffordshire firm of Bagguley. The bindery employed some of the generation's best finishers; the quality of their work is clear here from the filigree-like medallions, carefully built up with many different tools.

The bookseller George Thomas Bagguley (b.1860) established himself in Newcastle-under-Lyme in 1890. Some of the top finishers in Britain moved from urban centres to practise in the bindery arm of the business, which, unusually, hired external designers. It flourished briefly but spectacularly around the turn of the century. "Quite how a small market-town . . . could support a bindery producing a work of this quality is not clear" but, as it was, Bagguley bindings featured in some of the 20th century's finest collections (Wormsley Library, p. 87). This binding has the bookplates of W. A. Foyle (1885–1963), the founder of the famous Charing Cross Road bookshop, and the distinguished bookseller and collector Robin de Beaumont (1926–2023).



99

The volume bears no imprint or date, but the endpapers are watermarked 1900. We have traced another copy of this edition in a Bagguley binding.

Quarto (215 × 175 mm). Title within wood-engraved border, wood-engraved initials throughout. Contemporary bright blue crushed morocco, spine lettered in gilt, compartments framed with single gilt fillet, boards with double gilt fillet enclosing broad border of leafy stems interspersed with floral tool, framing large central flower-shaped medallions elaborately tooled with two different lozenge tools, two stylized bulb tools, and fine single dot curlicues, gilt-ruled turn-ins with floral tool and single dot details at corners, top edges gilt, fore and bottom edges uncut. Spine sunned, flyleaves toned from turn-ins, a couple of spots of foxing to edges, still a fine copy. ¶ *The Wormsley Library: A Personal Selection by Sir Paul Getty*, catalogue of an exhibition held at the Pierpont Morgan Library, New York, 27 January – 2 May 1999.

£4,750 188130

101

100

KELMSCOTT PRESS: MORRIS, William. A Note by William Morris on his aims in Founding the Kelmscott Press together with a short description of the press by S. C. Cockerell, & an annotated list of the books printed thereat. *Hammersmith: Kelmscott Press, 1898*

INSCRIBED BY THE SECRETARY OF THE PRESS

First edition of the final Kelmscott Press book, presentation copy, inscribed by Sydney Cockerell on the front free endpaper, "To James P. Smart, from S. C. Cockerell, May 5th 1898". Smart is best remembered for collaborating with Thomas J. Wise on a comprehensive bibliography of John Ruskin, published in 1893; his bookplate, incorporating the Latin motto "the written word endures", is on the front pastedown. This is one of 525 copies on paper.

Octavo. Woodcut frontispiece by Edward Burne-Jones, elaborate woodcut borders and initials throughout. Text printed in Golden type in black and red, specimen pages in Troy and Chaucer types. Original holland-backed boards, front cover lettered in black, edges untrimmed. Ownership stamp of Jules Max Samson. A fine copy. ¶ Peterson A53.

£5,000 191459

NOTE BY WILLIAM MORRIS ON HIS AIMS IN FOUNDING THE KELMSCOTT PRESS
I BEGAN printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or insult the intellect of the reader by extravagance of form in the letters. I have always been a great admirer of the calligraphyof the Middle Ages, & of the earlier printers, which took its place. As to the fifteenth-century books, I had noticed that they were always beautifully forced the mere typography, even without the added ornament, with which many of them are so lavishly supplied. And it was the existence of my undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type. Looking at my adventure from this point of view then, I found I had to consider chiefly the following things: the paper, the form of the type, the relative spacing of the letters, the words, and the
PSYCHE BORNE OFF BY ZEPHYRUS. DRAWN BY EDWARD BURNE-JONES. ENGRAVED BY WILLIAM MORRIS

100

101

KEROUAC, Jack. Pull My Daisy. Text ad-libbed by Jack Kerouac for the film by Robert Frank and Alfred Leslie. Introduction by Jerry Tallmer. *New York: Grove Press Inc., 1961*

First edition, signed by Allen Ginsberg on the first page of text, and with four annotations by him, noting lines spoken by Kerouac, Neal Cassady, and himself.

Shot on 16 mm black and white film in Leslie's loft studio in New York City, *Pull My Daisy* is a short film adapted by Kerouac from the third act of his play, *Beat Generation*. Kerouac provides improvised narration, and Corso, Ginsberg and Orlovsky appear as themselves.

Octavo. Illustrated with monochrome stills from the film. Original photographic wrappers, spine and front cover lettered in red, yellow, and black. No dust jacket issued. Wrappers lightly rubbed as often, a very good copy. ¶ Charters A16.

£1,250 185102

102

102

KLIMT, Gustav. Die Umarmung. *Vienna: Osterreichischen Staatsdruckerei, 1931*

One of 30 prints from the *Eine Nachlese/Dernière gerbe/ An Aftermath* portfolio. This is the first reproduction of Klimt's original painting.

Max Eisler (1881–1937), the publisher of this print, was an art historian at Vienna University who published the first Klimt monograph in 1914. He intended *Eine Nachlese* to complement *Das Werk*, the only folio set produced in Klimt's lifetime, which was overseen by Klimt up to 1913.

The collotype produces fine tonal gradations, sharp detail, and a continuous-tone effect unmatched by most other photomechanical processes. However, the surface of the gelatin-coated plate is extremely delicate and can break down under friction or over-inking. Plates wear out quickly, giving a short print-run, and maintaining consistent humidity during printing is crucial – even small fluctuations can ruin the plate. As a result, collotype printing is slow, exacting, and vulnerable to failure, but when successful it yields some of the finest printed images ever produced.

Edition of 500. Collotype in colours with metallic gold and silver on chine colle paper laid down on heavy cream wove paper with untrimmed deckled edges. Image size: 31.2 × 19.4 cm. Sheet size: 48 × 45.5 cm. Framed size: 59 × 56.3 cm. Presented in a handmade gold leaf frame with conservation acrylic glazing. Support paper cleaned otherwise in excellent condition.

£7,500 187440

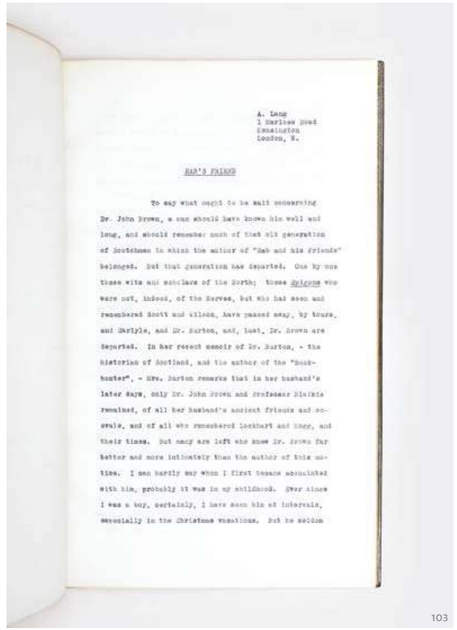
103

LANG, Andrew. Two manuscripts, one typed and one handwritten, for *Rab's Friend*. *London: [c.1882]*

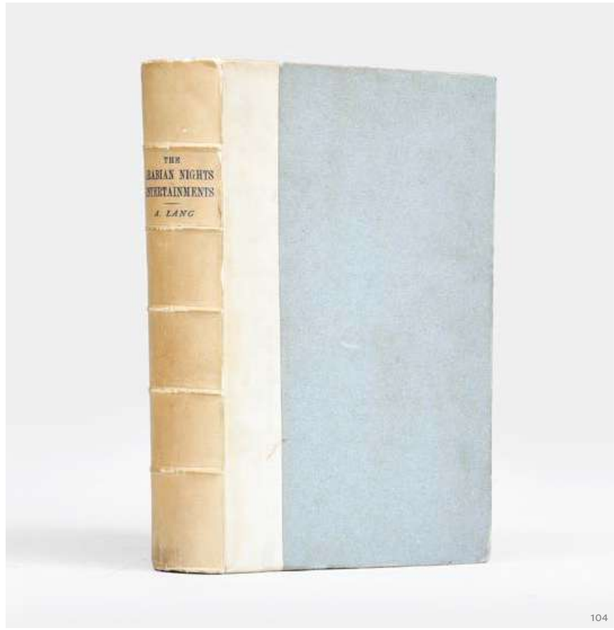
A TRIBUTE TO A LOST FRIEND

The original manuscript of the author's moving tribute to Dr John Brown, bound with a typescript of the essay. Written around 1882, the year of Brown's death, it was not published until 1901, when it appeared in *Adventures Among Books*. Lang and Brown were close friends.

Brown (1810–1882) worked as an Edinburgh doctor to a select group of clients and did not begin writing until the 1840s. He began contributing short articles to *The Scotsman* and other periodicals, his best-known work, "Rab and His Friends," appearing in 1859. His works were collected in the three-volume *Horae subsecivae*. The first volume (1858) focused on


A. Lang
1 Marlboe Road
Kensington
London, S.
RAB'S FRIEND
To say what ought to be said concerning
Dr. John Brown, a man should have known him well and
long, and should remember much of that old generation
of Scotchmen to which the author of "Rab and his friends"
belonged. But that generation has departed. One by one
those wits and scholars of the North; those dykeons who
were not, indeed, of the Scrvas, but who had seen and
remembered Scott and Wilson, have passed away, by tears,
and Carlyle, and Dr. Norton, and, last, Dr. Brown are
departed. In her recent memoir of Dr. Norton, - the
historian of Scotland, and the author of the "Book-
hunter". - Mrs. Norton remarks that in her husband's
later days, only Dr. John Brown and Professor Blaikie
remained, of all her husband's ancient friends and co-
evals, and of all who remembered Lockhart and them, and
their times. But many are left who know Dr. Brown far
better and more intimately than the author of this no-
tice. I can hardly say when I first became acquainted
with him, probably it was in my childhood. Ever since
I was a boy, certainly, I have seen him at intervals,
especially in the Christmas vacations. But he seldom

103



104

medical subjects, and the two following volumes (1861 and 1882) on more general topics. Through his medical practice, he built up a large circle of literary connections, including Charles Dickens, William Thackeray, and John Ruskin.

The written manuscript shows Lang's writing process, with annotations and crossings out throughout, including the original title for the piece: "Dr John Brown".

Quarto (319 × 198 mm). Together, 50 leaves, 23 typed on one side only, 27 written in black ink on one side only. Contemporary brown morocco by the Monastery Hill Bindery, spine and front cover lettered and blocked in gilt, gilt board edges and turn-ins, marbled endpapers, top edge gilt. Book label of William A. Strutz. Spine lightly sunned and rubbed. A very bright copy. ¶ Kunitz & Haycraft, p. 81.

£2,500 189166

104

LANG, Andrew (ed.). The Arabian Nights Entertainments. *London: Longmans, Green, and Co., 1898*

First Lang edition, number 24 of 75 large paper copies. It was issued as part of the same franchise as Lang's famous coloured *Fairy Books*, though only a handful were also issued in large paper versions: the first four *Fairy Books*, the present work, and the *Blue Poetry Book*.

Quarto. Frontispiece with tissue guards, 32 plates, illustrations in text, all by Henry Justice Ford. Original blue-grey boards, cream paper backstrips, spine lettered in blue on white paper label, fore and bottom edges untrimmed. Spine toned, wear to corners, a few spots of foxing to tissue guard and edges. A very good copy. ¶ Simon Houfe, *The Dictionary of 19th Century Book Illustrators*, 1998.

£1,250 189182

104

105

105

LARKIN, Philip. The Brynmor Jones Library 1929–1979. A short account. *[Hull: Hull University Library, 1979]*

First edition, signed by the author on the title page, one of 600 copies printed. "Most copies were given away to members of staff, other libraries, and friends" (Bloomfield). Written to mark the 50th anniversary of the library's opening, the book was published anonymously. Larkin is named only once in the book, in the list of librarians at the rear; underneath his photograph, the caption identifies him simply as "the Librarian".

Octavo. With 2 double-sided photographic plates. Original wire-stitched photographic wrappers. Wrappers minimally toned, a fine copy. ¶ Bloomfield A12.

£1,500 189789

106

LAWRENCE, T. E. Seven Pillars of Wisdom. A Triumph. *London: Jonathan Cape, 1935*

First trade edition of Lawrence of Arabia's famous narrative, revealing "how by sheer willpower he made history. It was a testimony to his vision and persistence and a fulfilment of his desire to write an epic . . . Subtitled 'A triumph', its climax is the Arab liberation of Damascus, a victory which successfully concludes a gruelling campaign and vindicates Lawrence's faith in the Arabs" (*ODNB*).

Quarto (248 × 193 mm). Photogravure portrait frontispiece of Lawrence from plaster bust (with tissue guard), 47 plates, 4 folding maps in red and black, illustrations in text. Finely bound in mid-century green morocco by Zaehnsdorf, raised bands, spine lettered in gilt, board edges, inner dentelles, and top edge gilt, marbled endpapers, other edges untrimmed. Contemporary pencilled signature on first blank. Spine sunned, a little marking and bumping to boards, else a fine copy. ¶ O'Brien A042.

£2,250 189834

107

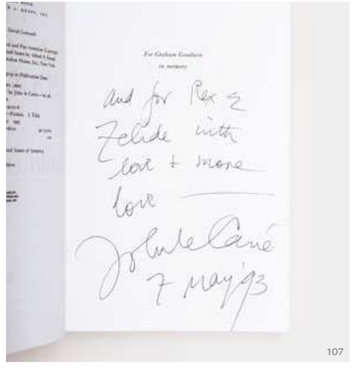
LE CARRÉ, John. The Night Manager. *London: Hodder & Stoughton, 1993*

Uncorrected proof, presentation copy, twice inscribed by the author to close friends in advance of the novel's publication in July. Le Carré inscribed the dedication page, "And for Rex & Zelide with love & more love – John le Carré 7 May '93", and the half-title, "Dear loves, here at last is the final text – David".

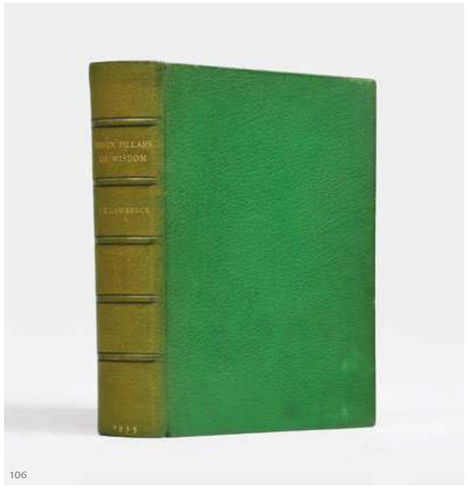
Rex Cowan was a shipwreck explorer whose book, *A Century of Images* (1997), includes an introduction by le Carré. His wife, Zélide, inspired the fictitious designer label that le Carré briefly mentions in *The Little Drummer Girl* (1983).

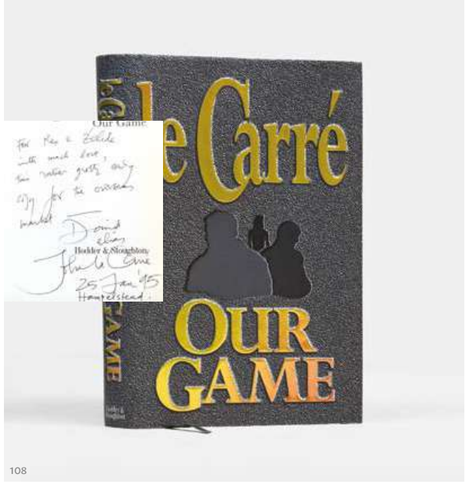
Octavo. Original grey wrappers, spine and front wrapper lettered in black, publisher's device in black on rear wrapper. Spine cocked, light wear to spine ends, single nick and minor creases to edges, a few marks to wrappers. A very good copy.

£650 190781



107


106



108

109

108

LE CARRÉ, John. Our Game. *London: Hodder & Stoughton, 1995*

INSCRIBED WITH HIS THOUGHTS ON THE DETESTED FIRST IMPRESSION

First edition, pre-publication presentation copy, inscribed by the author to close friends two months before publication in March: "For Rex & Zélide with much love, this rather grotty early copy for the overseas market – David, alias John le Carré, 25 Jan '95, Hampstead".

Le Carré halted the first impression and exported existing copies abroad over his dislike of the jacket design. A second impression was produced for the British market with an updated jacket design.

Octavo. Original black boards, spine lettered in gilt, map endpapers, dark green silk bookmarker. With dust jacket. A fine copy in fine, unclipped jacket.

£2,000 190732

109

LE GUIN, Ursula K. A Wizard of Earthsea. *Berkeley: Parnassus Press, 1968*

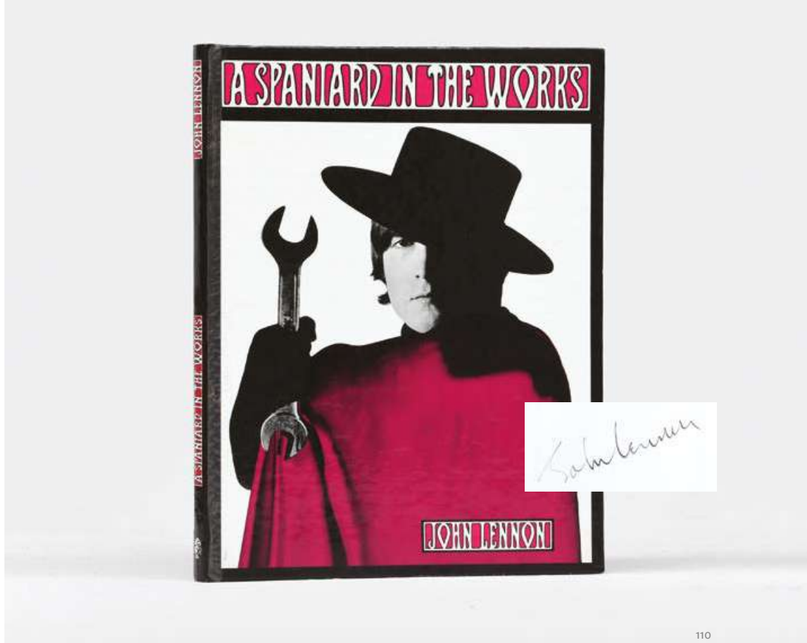
THE FIRST EARTHSEA NOVEL

First edition, with the publisher's faint vertical smudge on the title page, not present in later printings. Writing for *The Guardian*, David Mitchell noted that *A Wizard of Earthsea* is "one of literature's best-written fantasy worlds".

This copy is from the trade issue; there was also a library issue, in a variant binding with text on the rear cover and reinforced inner hinges. The same jacket was used for both, the library price clipped from the trade jacket and vice versa. The two issues were published simultaneously.

Octavo. Maps and illustrations in text by Ruth Robbins. Original blue-green cloth, spine and front cover lettered in black, pictorial design in black to front cover, green endpapers. With dust jacket. Gentle bumps to extremities; jacket spine toned and a little rubbed, with abrasion to foot affecting imprint, two tiny punctures by spine, couple of nicks and marks, front flap with price at head and clipped at foot: a very good copy in like jacket. ¶ Currey, p. 305. David Mitchell, "David Mitchell on Earthsea – a rival to Tolkien and George RR Martin", *The Guardian*, 23 October 2015.

£2,750 189422



110

110

LENNON, John. A Spaniard in the Works. *London: Jonathan Cape, 1965*

First edition, signed by the author, and scarce thus, of this collection of humorous and nonsensical stories, poems, and drawings. Of interest is the poem "Our Dad" (pp. 83–5), which provides a poignant insight into Lennon's relationship with his father, who left the family when Lennon was a boy only to reappear years later following the Beatles' rise to fame.

Octavo. Profuse illustrations by the author, text and illustrations printed in brown, grey, and green. Original pictorial boards lettered in white and black. No dust jacket issued. Very faint (nearly imperceptible) foxing to fore edge and rear pastedown, else a clean and bright copy. Near-fine.

£9,500 183310

111

LIBERTINE WOMEN. Clémentine, ou La Jeune Lesbienne, histoire galante et philosophique. *À Lampsaque [Paris]: Chez les marchands de nouveautés, An VII [1796]*

AN EROTIC NOVEL OF GREAT RARITY

First and only edition of this clandestine Revolution-era Why no edition statement? *Clémentine* uses a pseudo-classical lens to portray a woman enlivened by intellectual and sexual emancipation. It is notable for the term "lesbian"; although the term does not here refer to homosexuality. The author uses it to imply female sexual nonconformity, anticipating its future use. We have located no other copies in institutional libraries.

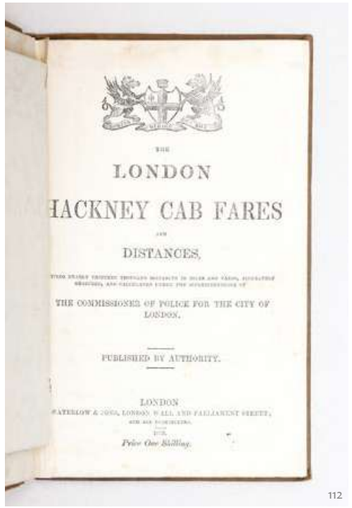
The relationship between intellectual and sexual liberty in the tale is elusive. At times, philosophy seems merely an extended metaphor for sex, used simultaneously to veil erotic reference and to satirize intellectualism. At other times, sex and philosophy are distinct, but inherently linked, entities. Similarly, the character Clémentine is designed to tantalize readers but makes convincing arguments for women's autonomy.

The book is a discreet size and uses a fictitious imprint to evade censorship. The reference to Lampsacus as the place of publication is an encoded indicator of erotic content, while "Marchands de nouveautés" is a conventional false address. Such imprints are characteristic of the libertine tradition associated with Diderot, Bretonne, and Sade.

Duodecimo (144 × 86 mm), pp. 107, [1]. Engraved frontispiece. Nineteenth-century red quarter morocco, spine lettered in gilt, marbled endpapers, edges untrimmed, purple silk bookmarker. Spine slightly darkened, extremities a little rubbed, contents foxed: a very good copy. ¶ *Catalogue des livres composant la bibliothèque de feu M. Auguis*, 1845, no. 1128; *Catalogue de la bibliothèque de feu M. Victorien Sardou*, 1910, p. 67; Gay, *Bibliographie des ouvrages relatifs à l'amour, aux femmes, au marriage*, 1864, II, p. 250.

£5,750 190068

111



112

112

LONDON. The London Hackney Cab Fares and Distances. *London: Waterlow & Sons*, 1853

AN ESSENTIAL GUIDE FOR THE VICTORIAN LONDONER

First edition, scarce. Fares for horse-drawn cabs in 19th-century London could be highly unpredictable, and inexperienced visitors were often exploited. In 1853, the London Hackney Carriage Act increased regulations over the industry and tasked the Commissioner of the Police with enforcing them. This handbook was published to educate potential customers on the new regulations.

Cab fares were stipulated at sixpence per mile within a four-mile radius from Charing Cross Road. Beyond this, fares were a shilling per mile. This is illustrated with a large folding map at the front of the handbook. Other regulations covered speed and quality of vehicle.

We have traced copies at just five institutions in the UK and two in North America.

Small octavo. Folding map of "A Circle of Four Miles from Charing Cross", opening to 375 × 400 mm, some hand-colouring. Original brown wavy-grain cloth, blind frames to covers, title and arms of City of London in blind to front board, edges sprinkled brown, "Index to Map" printed on front pastedown. Contemporary ownership inscription to front flyleaf "S. V. Walter, 1854". Wear to spine ends, a few spots of soiling to sides, a little foxing to outer leaves, short splits to folding map at stub. A very good copy.

£2,250 186203

113

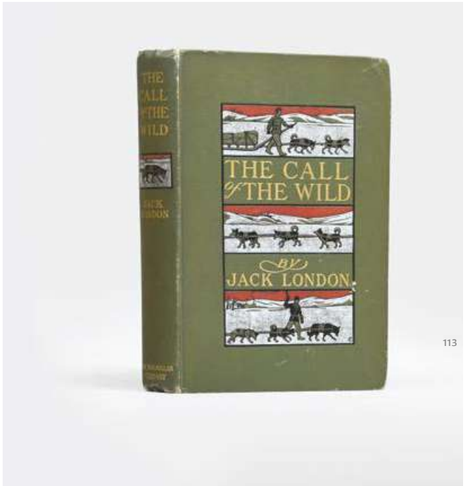
LONDON, Jack. The Call of the Wild. *New York: Macmillan*, 1903

First edition. Set during the Klondike Gold Rush, *The Call of the Wild* drew in part on Egerton Ryerson Young's *My Dogs in the Northland* (1902). London's experiences in the Yukon, together with his interest in the contrast between civilisation and primitive life, informed the novel's underlying allegorical quality (Kingman, p. 116).

The story was initially serialized in *The Saturday Post* from June to July 1903.

Octavo. Colour frontispiece with tissue guard, 10 plates, colour-illustrated headpieces, blue full-page and in-text illustrations by Charles Edward Hooper. Title page printed in blue and black. Original green vertically ribbed green cloth, spine and front cover lettered in gilt and decorated with red, white, and black sled dogs design, blue pictorial endpapers, top edge gilt, others untrimmed. Cloth slightly rubbed, a couple of leaves a little roughly opened, contents clean. A very good copy. ¶ Woodbridge 19. Russ Kingman, *A Pictorial Life of Jack London*, 1979.

£2,500 190103



113

114

114

LONDON UNDERGROUND – MUIRHEAD, Findlay (ed.). Short Guide to London. *London: Ernest Benn Limited; Librairie Hachette, Paris*, 1933

CONTAINING HARRY BECK'S ORIGINAL MAP OF THE LONDON UNDERGROUND

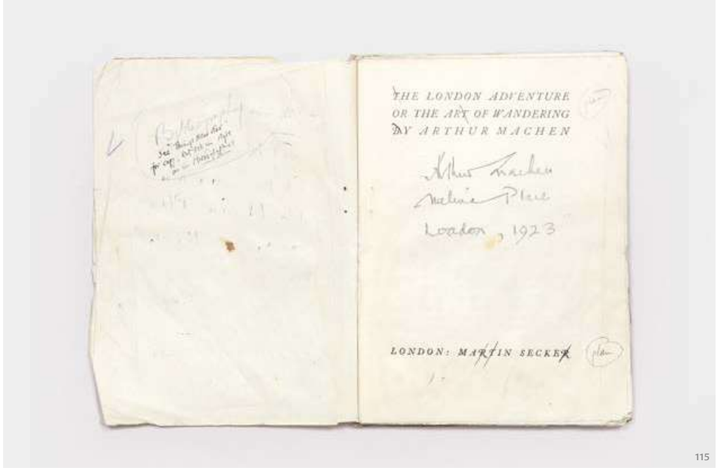
First edition, first state, of Harry Beck's map of the London Underground, tipped in as issued. Copies of the pamphlet were also issued standalone in January 1933.

The *Short Guide to London* was first published in 1924, but this, the third edition, was the first to include Beck's groundbreaking map of the London Underground published by Waterlow and Sons. This map had reconceptualized the network for millions of people: "Rather than emphasising distance and geographical accuracy, like other maps, Beck based his on the circuit diagrams he drew for his day job; stripping the sprawling Tube network down to a neat diagram of coloured, criss-crossing lines" (*Transport for London*). The copy in this volume is in the first state, showing the Piccadilly Line under construction between Cockfosters and Enfield West (now Oakwood).

The first *Blue Guide* was released in 1918 by James and Findlay Muirhead, beginning a series that would last for over 100 years. The Muirheads already had experience in publishing travel guides as the English-language editors for *Baedeker* and had acquired the rights to John Murray's *Handbooks* in 1915. They soon came to rival the *Baedecker* series itself, with one reviewer writing of the 1920 England guide: "The verdict is, if you can have both books in your library, do so; but, if you can have but one, take the Blue Guide. This will probably permanently displace Baedecker as regards England" (Hopkins, p. 153).

Small octavo. Folding colour map frontispiece and 6 brown street maps (2 double-page), colour tube map, maps in text. Original blue cloth, spine lettered in gilt, lettered or map endpapers, top edge blue, red and blue bookmarkers. Purple ink stamp of Angus and Robertson Ltd, Sydney, and old price in pencil on front free endpaper. London Underground map foxed in places. Somewhat worn, folding map foxed and sometime repaired on verso with tape, small split along fold line, red bookmarker detached: a very good copy. ¶ A. A. Hopkins, "Review: The Blue Guides Versus Baedeker", *Geographical Review*, vol. 11, no. 1, 1921; Transport for London, "Harry Beck's Tube map".

£2,750 185321



115

115

MACHEN, Arthur. Corrected proofs for *The London Adventure or the Art of Wandering. London: Martin Secker, 1923*

MACHEN THE PSYCHOGEOGRAPHER – "THERE IS A LONDON COGNITA AND A LONDON INCOGNITA"

First proofs, inscribed by the author on the title and last page with his name and address (12 Melina Place, London, NW8), dated 1923, and with a note in red ink on the front: "Please do not wire-stitch any proofs which you send to me"; with his ink and pencil corrections throughout.

The London Adventure is considered to be the final part of Machen's autobiographical trilogy, the other volumes being *Far Off Things* (1922) and *Things Near and Far* (1923). For Machen, London was "the true focus of his work . . . It provided him with a new means of experiencing his environment . . . Like De Quincey before him, [he] stands within the tradition of the writer as walker, his portrayal of London rooted in his wanderings through the city. In this respect, Machen may be regarded both as an example of the *flâneur*, as well as a prototype for the psychogeographer of today . . . [and] nowhere is he more explicit about the impact that the city was to have on his life (in as far as Machen is ever explicit about anything), than in the pages of *The London Adventure* (1924)" (Coverley, pp. 52–4).

Octavo, 72 pages in 9 stitched gatherings, each ink-stamped "First Proofs, 18 Sep 1923, Wm. Brendon & Son, Ltd, Plymouth". Signed on half-title by the publisher, Martin Secker, and date-stamped "3 Oct 1923". Housed in a custom red morocco pull-off case and blue cloth chemise. Provenance: Frank Irving Fletcher (1881–1963), copywriter and advertising manager at Saks Fifth Avenue, his sale, Anderson Galleries, New York, 19 April 1932; Parke-Bernet, New York, 10 December 1958.Case rubbed and scuffed, spine toned, staple holes visible at left edge, half-title creased and with inevitable signs of handling, final blank torn across, else in very good condition. ¶ Merlin Coverley, *Psychogeography*, 2018.

£1,500 139559

116

MAJOR, John. The Autobiography. *London: HarperCollins, 1999*

First edition, signed limited issue, number 2 of 126 copies signed by the author. The memoir recounts Major's life including his service as British prime minister from 1990 to 1997.

The signed issue is a handsome volume. The Tory-blue morocco binding matches the signed limited issue of Margaret Thatcher's prime ministerial autobiography but with a limitation half the size; later prime ministers issued their signed limited volumes in less luxurious cloth bindings. The unsigned trade issue was published the same year.

Octavo. Sixteen black and white photographic plates, 8 colour plates. Original blue morocco, spine lettered in gilt, blue endpapers, gilt edges. Housed in the original blue cloth slipcase. Spine a little sunned and discoloured. A very good copy.

£1,250 187221

117

MAO, Zedong. Deluxe edition of his selected works, issued in a red carry case. *Beijing: Renmin chubanshe ("People's Press"), 1968*

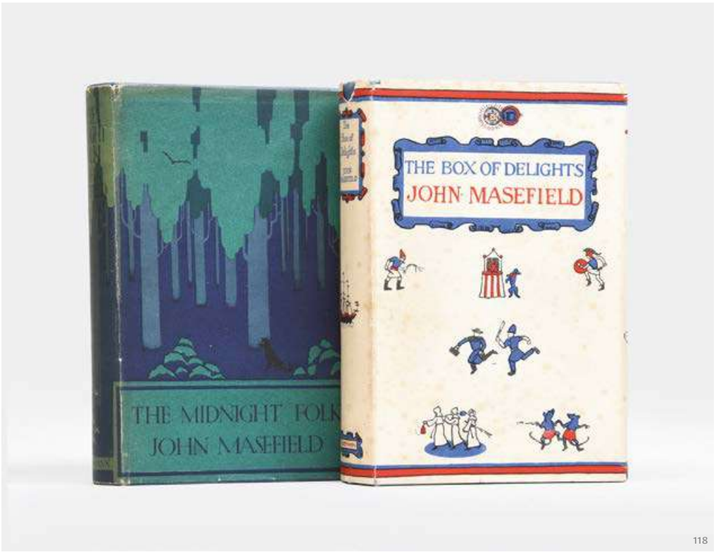
A high-end presentation of the Maoist canon, issued during the Cultural Revolution as a political status symbol. The volume reproduces an officially approved version of Mao's selected works that was compiled in 1951.

On the rear face, the final two characters of the calligraphy (corresponding to the name of Mao's heir-apparent, Lin Biao) have been deliberately scratched. Lin emerged at the beginning of the Cultural Revolution as Mao's successor, but growing enmity between the two men climaxed in Lin's death in a plane crash in 1971 while trying to flee China. In subsequent years, he was denounced as a traitor to country and party, and traces of his support for Mao were removed by government decree. For many people, Lin's demise burst the bubble of Mao's aura.

116 117

Duodecimo, pp. 1406. Tissue-guarded sepia frontispiece, title page printed in red. Text in Chinese. Printer's red production stamp on final blank and quality-assurance label loosely inserted. Original red vinyl, spine and front cover printed in gilt, cream endpapers, front free endpaper verso with epigraph printed in red, red bookmarker. Housed in red plastic lidded case, shaped to resemble book, spine lettered in gilt, front face lettered in gilt and with red and gilt roundel showing Mao as the "red sun", rear panel with gilt calligraphic lettering. Vinyl bowing, small loss to front pastedown; a little rubbing to lettering on case, two characters on rear face deliberately scratched: near-fine.

£750 189699



118

118

MASEFIELD, John. The Midnight Folk [together with] — The Box of Delights. *London: William Heinemann, 1927 & 1935*

"TWO OF THE GREATEST CHILDREN'S BOOKS EVER WRITTEN"

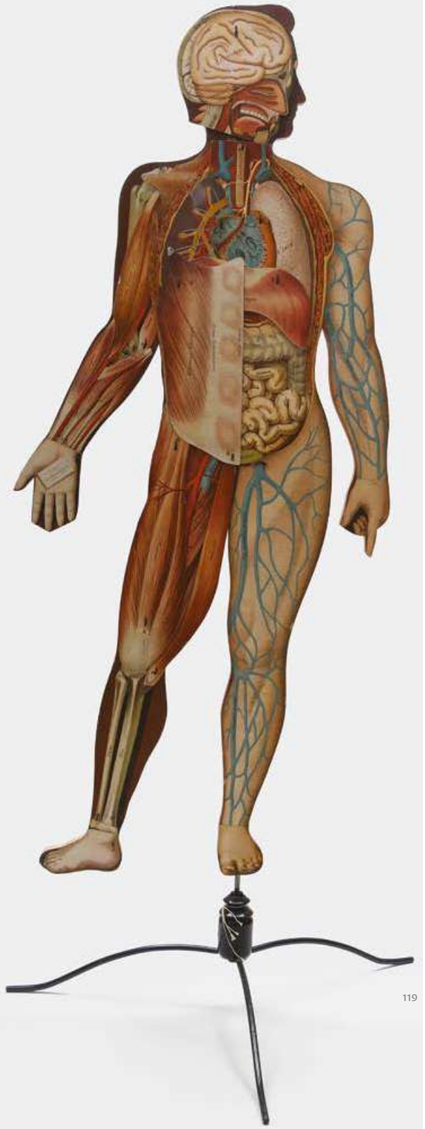
First editions of the author's influential fantasy Kay Harker novels. "Long before Harry Potter, *The Box of Delights* remade children's fantasy" (Torday). A pair of first editions is comparatively scarce, and copies in jackets are rare.

There were 15,000 copies of *The Midnight Folk* in the first edition. Inexplicably the print-run for *The Box of Delights* was only 7,500 copies (in contrast, Masefield's previous novel had a print-run of 10,000 copies, and there were 15,000 copies of the following novel).

Many authors, including Angela Carter, C. S. Lewis, Alan Garner, and Neil Gaiman, have noted the influence of Masefield's children's books on their writing. C. S. Lewis first read *The Box of Delights* in 1959 and wrote to a friend that "it is . . . a unique work and will often be re-read . . . The beauties, all the 'delights' that keep on emerging from the box – are so exquisite, and quite unlike anything I have seen elsewhere" (Lewis, p. 1026).

2 works, octavo. Illustrations in the text by Judith Masefield, and coloured endpapers (*The Box of Delights*). Original blue cloth, spines and front covers lettered in gilt, front covers with ruled border in blind, top edges blue. With dust jackets. Bookplate in *Midnight Folk*. Extremities very slightly rubbed, gap at gutter before half-title in *Box*, occasional light foxing to *Box*; extremities of unclipped jackets a little worn with occasional minor chips, foxing to jacket for *Box*, both notably fresh: near-fine copies in like jackets. ¶ Errington A86(b) & A115(a). Brian Alderson, "Unburied Treasure", *The Times*, 1 February 1992; C. S. Lewis, *Collected Letters: Volume III*, 2006; Sanford Sternlicht, *John Masefield*, 1977; Piers Torday, "Long Before Harry Potter", *The Guardian*, 30 November 2017.

£3,500 189493



119

119

119

119

MEDICINE – SMITH, Elias. Smith's American Manikin for Schools and Physicians. *Peoria, Illinois: American Manikin Company, 1890*

THE BARE BONES OF ANATOMY

An educational model depicting male anatomy. It was positioned as a cheaper and more user-friendly alternative to Louis Auzoux's papier-mâché manikins, themselves an accessible innovation from earlier wax models. The *American Manikin* represents a crucial step in the widening accessibility and popularization of anatomy and is a precursor to the mass-produced teaching models of the 20th century.

The model is double-sided, one face depicting muscles, nerves, tendons, and the spinal column, and the other showing muscles, veins, and bones. The latter face has alphabetically labelled hooks onto which illustrated steel attachments can be affixed. When all the plates are in place, the model can be "dissected" by removing each layer in sequence, eventually revealing the skeleton. Several of the attachments have additional diagrams on the reverse; for example, the attachment illustrating the nerves of the brain also features a diagram of the inner ear on the other side.

First produced in 1888, the manikin was designed by Elias Smith (1828–1913), who also published the *Atlas of Colored Plates Illustrating Features of Anatomy* (1889). Smith was an enterprising businessman who held patents for bicycle saddles and dental equipment. The accompanying advertisement booklet makes extensive reference to the *American Manikin*'s superiority over Auzoux's French model. The attachment for the model's hand is illustrated with the company's calling card.

The manikin was issued with 40 attachments, of which 24 are present. An accompanying *Teachers' Handbook* was also produced (not present).

Wooden model (approximately 1070 × 407 mm), chromolithographic illustrations affixed to both faces, one face with 27 metal hooks. With 24 steel attachments with similar illustrations, metal stand comprising base and three attachable legs. Housed in original wooden case (1020 × 510 mm), chromolithographic anatomical diagrams printed on inner panels, instructional leaflet affixed to same. With 62-page advertisement booklet. Case with near-contemporary postage label of Lewis Bohnett (1880–1970), antique-collector and proprietor of "Trader Lew's Relic Museum", California; "fragile" label dated 1939 to same. Lightly worn from use, lacking single hook, cockling and a few chips to chromolithographic overlays, colours bright; superficial wear to case: in very good condition, standing firm.

£4,750 179459

120

MILLER, Madeline. The Song of Achilles; [together with] Circe. *London: Bloomsbury, 2011 & 2018*

First editions, both works signed by the author on the title page. Miller's retellings spearheaded the recent literary trend of reorienting ancient myths from overlooked perspectives, often female or LGBTQ+.

120

The Song of Achilles won the Orange Prize for Fiction (now the Women's Prize for Fiction) in 2012, and Miller was shortlisted for the Stonewall Writer of the Year in the same year. *Circe* was shortlisted for the Women's Prize for Fiction and the Mythopoeic Fantasy Award in 2019.

2 vols, octavo. Both in original black boards; *The Song of Achilles* lettered and decorated in black, endpapers black, yellow silk bookmarker; *Circe* lettered and decorated in bronze, endpapers orange with map at front. With dust jackets. Jackets unclipped, *Song of Achilles* a little rubbed on spine with faint trace of sticker to front panel; *Song of Achilles* fine in near-fine jacket, *Circe* fine in like jacket.

£1,500 189967

121

MILNE, A. A. Now We Are Six. *London: Methuen Children's Books, 1927*

First edition of the third Winnie-the-Pooh book. Full of Milne's charming verse, this collection also includes many illustrations of Pooh, Piglet, and the other nursery toys, even in instances where the characters are not mentioned in the accompanying poem. It took only two months for it to eclipse the sales records of the previous two Pooh books.

Octavo. Illustrations throughout by E. H. Shepard. Original red cloth, spine lettered in gilt, covers with gilt vignette of Christopher Robin on front and Pooh and Piglet on rear, pale pink illustrated endpapers, top edge gilt, others untrimmed. With dust jacket. Housed in custom red cloth chemise and quarter morocco slipcase. Neat pencil to pastedowns and jacket front flap. Minimal rubbing to edges, contents clean; jacket unclipped, spine mildly toned, bright overall, couple of small tears to upper edge: a near-fine copy in like jacket. ¶ Payne IIIa.

£2,500 191839

122

MILNE, A. A. Two vintage photographs of Christopher Robin Milne, his grandfather, and the original Winnie-the-Pooh. *[No place, c.1927]*

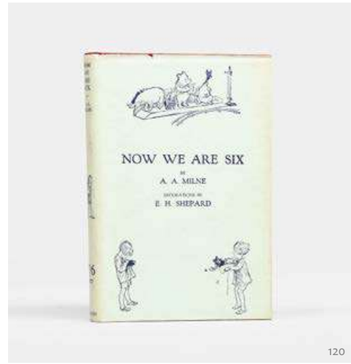
PHOTOGRAPHS OF "A LITTLE BOY AND HIS BEAR . . . "

The photographs show Christopher Robin Milne (1920–1996) with his grandfather John Vine Milne (1845–1932), together with Christopher's teddy bear. One photo includes some manuscript notes on the reverse by a member of the Crawford family whose forebears attended Milne's school.

John Vine Milne ran Henley House private school in Kilburn. The school was remarkable for having (briefly) H. G. Wells as a science master and Alfred Harmsworth, later Lord Northcliffe, as a pupil. From 1894 Milne ran Streete Court preparatory school in Westgate-on-Sea, Kent. Christopher Robin's father, A. A. Milne, was a pupil at Henley House before winning a scholarship to Westminster School.

The teddy bear was made by the firm of Farnell and was bought at Harrods for Christopher Milne's first birthday. The bear was initially known as Edward or Edward Bear, then later Winnie-the-Pooh (after a favourite bear cub at London Zoo). The original bear shown in these photographs now resides in the New York Public Library, together with Eeyore, Tigger, Kanga and Piglet, as part of the "Library's Treasures" exhibition.

Provenance: The Winnie-the-Pooh collection of Pat McInally, item no 61 (with label on reverse of frame).



120

Two vintage sepia photographs, each 152 × 105 mm. Mounted together, framed, and glazed (framed size 292 × 360 mm). Fine and unfaded.

£6,000 188730

120

120

123

Octavo. Original laminated pictorial boards with illustrations by Victor Ambrus, lettering in black and red. No dust jacket as issued. Spine lightly browned, foot bumped: a near-fine copy.

£1,500 189959

125

MUTINIES AT SPITHEAD AND THE NORE. Nine provincial military broadsides expressing loyalty to the King. *England: [two undated, but all from] 1797*

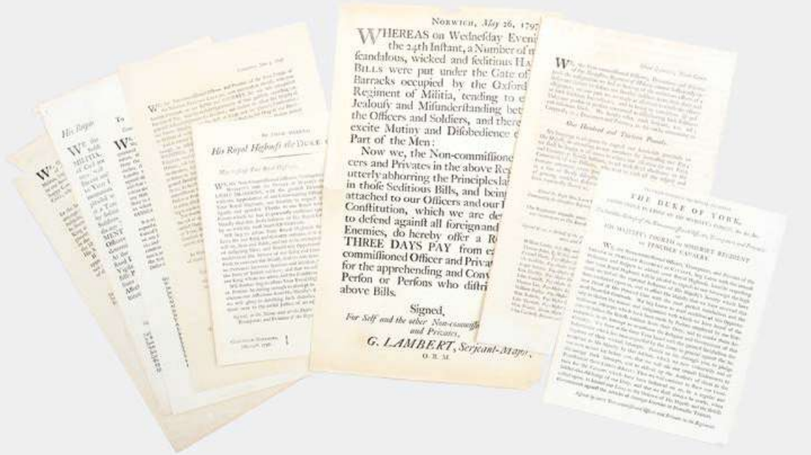
"WE ARE READY AT ALL TIMES TO CRUSH THE EFFORTS OF SUCH SEDITIOUS INCENDIARIES"

Unrecorded by ESTC, these broadsides variously commit to ferreting out sedition, offer rewards for exposing traitors in the ranks, and thank the King for pay increases approved by Parliament on 24 May 1797. Arguments that a foreign-backed disloyal minority are trying to "seduce" a loyal majority betray concern that mutinous feeling could spread quickly through the ranks.

Loyalty paid. One broadside offers soldiers in the Oxfordshire Regiment Militia, then stationed in Norfolk, three days' pay for apprehending those who put "scandalous, wicked and seditious handbills" by the entrance to the barracks. In another, the signatories subscribe to a pot of 100 guineas payable to anyone discovering future mutinous activity.

Nine printed sheets, all with letterpress one side only. All sometime stabilized at edges with paper strips, a few old folds, chips, and short closed tears: a very good collection.

£4,000 170560


WHEREAS on Wednesday Even
the 24th Instant, a Number of
scandalous, wicked and seditious Ha
BILLS were put under the Gate of
Barracks occupied by the Oxford
Regiment of Militia, tending to e
Jealousy and Misunderstanding bet
the Officers and Soldiers, and there
excite Mutiny and Disobedience
Part of the Men:
Now we, the Non-commissione
cers and Privates in the above Re
utterly abhorring the Principles la
in those Seditious Bills, and bein
attached to our Officers and our
Constitution, which we are de
to defend against all foreign and
Enemies, do hereby offer a R
THREE DAYS PAY from e
commissioned Officer and Privat
for the apprehending and Con
Person or Persons who diffri
above Bills.
Signed,
G. LAMBERT, Sergeant-Major.
THE DUKE OF YORK

125

you". Véra replied that her husband was happy to sign a copy for her, but that he could not make an exception for Loos's friend after denying his autograph to many of his students and acquaintances. "He hopes you will excuse him, especially as you must have often been in the same situation" (*Letters*, p. 265). Loos's bookplate, featuring an offset chromolithographic portrait of her by Frank Wald, is on the front pastedown.

Lolita was first published in Paris by the Olympia Press in 1955. The first American printing appeared in July 1958.

Octavo. Original black quarter cloth, spine lettered in gilt, patterned board sides, top edge red, fore edge untrimmed. With dust jacket. A little toning and wear to edges, one corner bumped; jacket unclipped, spine toned, slightly soiled, shallow loss and chips to edges, two long closed tears at head of front panel: a very good copy in like jacket. ¶ Vladimir Nabokov, *Selected Letters, 1940–1977*, 1989.

£25,000 189547

123

MITTELHOLZER, Edgar. Children of Kaywana; The Harrowing of Hubertus; A Tale of Three Places; Kaywana Blood; The Weather Family; A Tinkling in the Twilight; Latticed Echoes; Eltonsbrody. *London: Secker & Warburg, 1954–60*

INSCRIBED SET OF THE FIRST PROFESSIONAL CARIBBEAN NOVELIST

First editions of six works, later printings of two works, all but one volume inscribed by the author for the same couple and signed again by Mittelholzer on the title page. The inscription in *Latticed Echoes* reads, "For Jack and Jean – Here's the 'new technique'. Hope you'll be able to read it. With usual good wishes, Edgar, 12/1/60".

Mittelholzer (1909–1965) called the experimental style of *Latticed Echoes* the "Leitmotiv technique", taking inspiration from Wagner. Born in British Guiana, Mittelholzer is considered the first professional Caribbean novelist to publish in English. He moved to London in 1947 and met Leonard Woolf, who published his *A Morning At The Office* (1950) at the Hogarth Press.

The set includes one of his greatest achievements, the Kaywana trilogy. The historical fiction series spans hundreds of years of Guyana's past and comprises the novels *Children of Kaywana*, *The Harrowing of Hubertus*, and *Kaywana Blood*. Mittelholzer wrote prolifically and this set contains eight of the 13 novels he published with Secker & Warburg between 1952 and 1961.

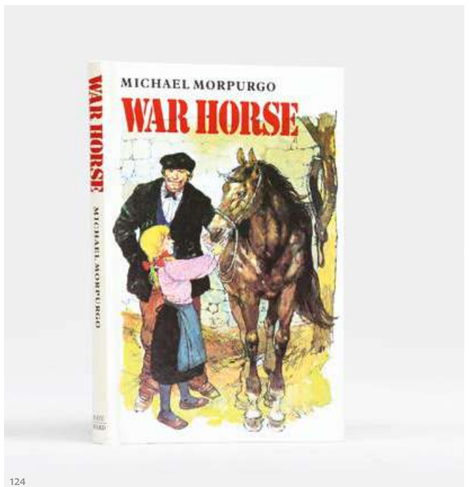
8 works, octavo. Original bindings with dust jackets. Foyle's ticket in *Tale*. Foxing to edges; jackets unclipped, occasional fading to spines, generally bright, rubbing and chipping to extremities, with a few long splits to folds (one repaired), puncture to *Children* jacket spine affecting two letters: a very good set in good jackets.

£3,500 187385

124

MORPURGO, Michael. War Horse. *Kingswood, London: Kaye & Ward, 1982*

First edition. The author's celebrated novel was adapted into a hugely successful play in 2007 and a film directed by Steven Spielberg in 2011. Most copies of the first edition of *War Horse* went to school libraries.



124

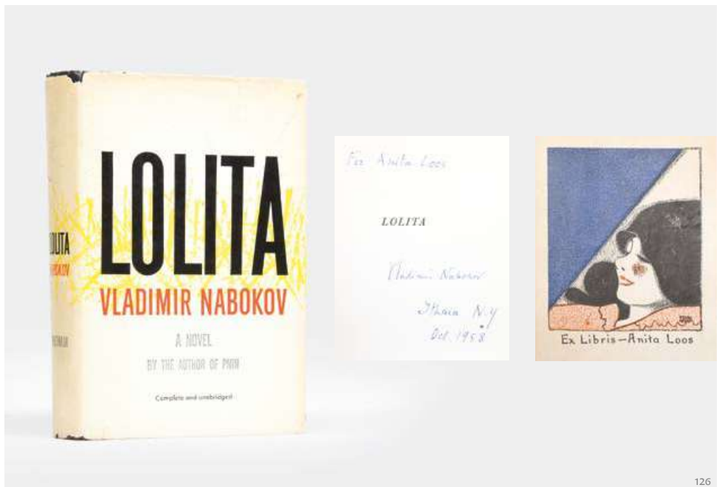
126

NABOKOV, Vladimir. Lolita. *New York: G. P. Putnam's Sons, [1958]*

INSCRIBED FOR ANITA LOOS

First US edition, third printing, inscribed by the author on the half-title, "For Anita Loos, Vladimir Nabokov. Ithaca NY, Oct. 1958". As Véra explained to the author of *Gentlemen Prefer Blondes* (1925; musical 1949), Nabokov only inscribed *Lolita* "for personal friends and the very few writers whose work he admires" (*Letters*, p. 265).

Loos wrote to Nabokov the month before this inscription, "I have enjoyed 'Lolita' more than any book since 'Huckleberry Finn' and am endlessly grateful to



126

127

127

NASA. Launch Operations Center.
Cape Canaveral: NASA, 1963

CLEARING THE GROUND FOR APOLLO

An evocative collection of promotional materials tracing the early history of the Kennedy Space Center, which handled all the Saturn V and Space Shuttle missions and is currently used for the Artemis program.

The Launch Operations Center was opened in 1962 and renamed after President Kennedy the following year. It has been the primary home of American spaceflight since 1968. The center was purpose-built to handle the Apollo program and covers approximately 219 square miles.

In 1962 and early 1963, the center was engaged in tying up the pre-Apollo programs, many of which were launched from the adjacent Cape Canaveral range. Three 8 × 10 inch promotional photographs illustrate two early triumphs: the launch of Gordon Cooper's Mercury-Atlas 9 – the final flight of the Mercury program – and the launch of the Telstar II satellite, both in May 1963.

The centre was designed by Kurt Debus (1908–1983), who had previously worked alongside Wernher Von Braun at Peenemünde and served as the LOC's director throughout the 1960s. One factsheet gives a précis of Debus's work in America.

A promotional brochure contains 10 full-page photographic illustrations showing all the launch vehicles then used by NASA, while a separate brochure is devoted to the Saturn I, covering its arrival by barge, assembly, and launch from Cape Canaveral.

The collection also includes a number of factsheets on such topics as "Why Spacecraft Stay Up" and the natural history of the Cape Canaveral peninsula. A full inventory is available on request.

Together, 16 items. Housed in original printed card folder. Contemporary blue ink inscription of "Mr. Duna" to head of front folder flap and near contemporary red ink annotation to foot of rear folder flap. Light browning and creasing to folder, contents generally fresh: a very good copy indeed.

£1,875 127051

128

NASA. Apollo 11 crew presentation triptych.
[After 1969]

ARMSTRONG, ALDRIN, AND COLLINS

A handsome display piece collecting the signatures of all three members of the crew who put man on the moon.

From left to right, the triptych displays the official crew portraits of Buzz Aldrin (born 1930), Neil Armstrong (1930–2012), and Michael Collins (1930–2021). Each man has signed their portrait in the centre, while the display also includes reproduction patches of the contemporary NASA "meatball" logo and the Apollo 11 mission insignia.

Three colour photographs, each signed to centre in blue marker pen. Image size: 22.5 × 18.5 cm. Framed size: 45 × 68.5 cm. A handful of small chips to frame, otherwise in very good condition.

£12,500 189395

129

129

NASA; SCHMITT, Harrison. "The Blue Marble" – AS 17–148–22727. *Houston: NASA, 1972*

PLANET EARTH IN ITS ENTIRETY

One of the most celebrated photographs ever taken, among the very first colour images to show the Earth in its entirety, and a powerful symbol for the nascent environmental movement.

On 7 December 1972, the Apollo 17 spacecraft was speeding away from Earth, on an intersect course with the Moon. The mission was the last time in over five decades that a human would be far enough away in space to take a picture of the whole Earth.

Through the narrow windows of the command module, Harrison Schmitt (born 1935) took the image on a hand-held Hasselblad camera, loaded with 70mm Kodak film. The crew subsequently spent a little over three days on the Moon, before splashing down in the Pacific Ocean on 19 December. NASA's editors processed the crew's film at breakneck pace in order to unveil *The Blue Marble* to the world on Christmas Eve 1972.

Where 1968's *Earthrise* showed the planet partially in darkness, *The Blue Marble* showed it at its full extent – and yet also at its most circumscribed against the vastness of space, with no lands hidden in shadow.

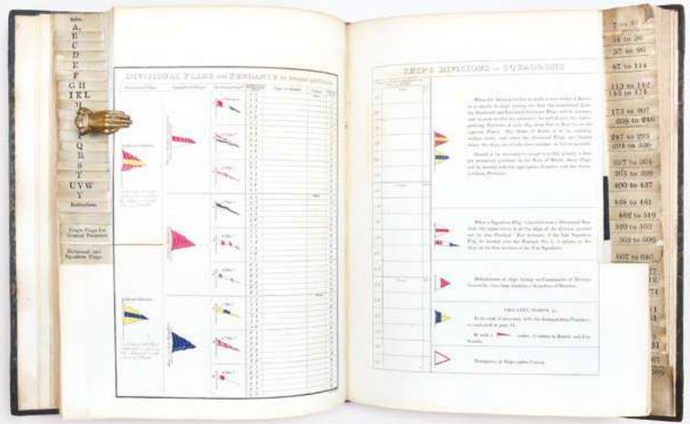
128

The image thus initiated a widespread shift in humanity's appreciation of the limited capacities of our planet, taken up by ecological groups and political campaigns alike.

These 8 × 10 inch chromogenic prints were primarily produced for the press, although many found their way to NASA's employees and their contractors.

Chromogenic print (8 × 10 inches). "This Paper Manufactured by Kodak" watermarks and press captions in purple ink on verso. Light sunning, otherwise in fine condition.

£3,000 190772



130

3 vols, quarto (280 × 225 mm). *General Signals*, pp. [iv], lv, 156. With 13 engraved plates, four of them hand-coloured, and numerous hand-coloured engraved illustrations of flags in the text. Vocabulary, pp. [iv], 196. Hand-coloured engraved plate of "Flags for Vocabulary". *Night and Fog*; pp. [ii], viii, 35, engraved illustrations to the text. All on thick laid paper paper watermarked Edward Wise, 1825 and 1826. All in contemporary half calf, the first and last dark blue, the second tan, matching Shell pattern marbled boards, fouled anchor devices to compartments of spines, the first and second gilt lettered on the spines, the last with matching patch label to the front cover; all with alphabetical or numerical tab dividers, the first two vols with broad watered silk bookmarkers, blue in first, red in second. Bookplates of Norfolk and Norwich Library to front pastedowns of all, recording their gift from the estate of George Frederick Cooke in 1898. Spines and boards restored; light toning, occasional spotting, tabs dust-soiled, contact-browning from the markers; overall a presentable set, very good. ¶ Roger Nicolls, "The Talking Flags from Trafalgar Onwards", *XIV Congrès Internacional de Vexil-lologia, Barcelona*, 1991.

£8,500 170501

130

NAVAL SIGNALS. General Signals, for the Use of His Majesty's Fleet; [together with] Vocabulary Signals, for the Use of His Majesty's Fleet; [and] Night and Fog Signals, for the Use of His Majesty's Fleet. *London: The Admiralty Office, 1827*

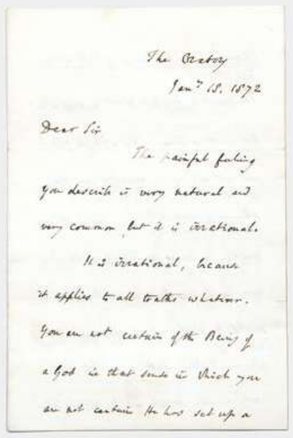
POPHAM'S DEDICATION TO SIGNALLING PERFECTION

A rare complete set of Admiralty signal instructions issued in 1827. All editions of these official communications manuals are rare, and of this edition just single copies of each volume have been traced institutionally, the first at the National Maritime Museum, the second at the Australian Defence Force Library, and the last in the British Library.

This set was presented to the Norfolk and Norwich Library in 1898 by George Frederick Cooke (1819–1898), who had been district registrar of the High Court of Justice, registrar of the County Court, Norwich, and sometime president of the Norfolk and Norwich Literary Institution.

The telegraphic system adopted by the Royal Navy in the late 18th century was continually refined during the following century. "Even before Trafalgar, in 1803, Captain Sir Home Popham, who introduced the vocabulary code, had increased the vocabulary from 1,000 to 2,000 words and added 1,000 useful sentences . . . He was a man dedicated to flag signalling, almost obsessed by it. In 1812 he again increased the vocabulary to nearly 6,000 words and nearly 6,000 sentences with tables for geographical signals, technical terms, stores, and provisions . . . He had to use more flags, so he designed flags for the letters A to O, this gave him up to 11,000 combinations using up to three flags, and a total of 223,675 using four. In 1827, the letters P, Q, R, S. T, V, and Y were added" (Nicolls, p. 221).

Each volume commences with the usual strongly worded caveat from the Admiralty: "You are to use every possible precaution to prevent their falling into the Hands of any improper person; and if the loss of your Ship, by Capture or Wreck on an Enemy's coast, shall appear to be inevitable, you are to be particularly careful that not only these Books, but every other signal and instruction for the conduct of the Fleet, that may have been given to you be destroyed". They were to be handed over on a change of command with a formal receipt exchangedIf a ship was paid off, these manuals were handed in to the commander-in-chief of the port. When superseded, they were intended to be destroyed to avoid possible confusion.



131

131

NEWMAN, John Henry. Autograph letter signed to "Dear Sir". *The Oratory, 18 January 1872*

ON RELIGIOUS DOUBT AND CONVERSION TO CATHOLICISM

A pastoral letter in which Newman advises a correspondent troubled by religious doubt that uncertainty should not stand in the way of his conversion to Catholicism. He describes the Church as the "ark of salvation".

In his correspondence, Newman argues that the mere possibility of error cannot be allowed to prevent assent to what is judged to be true. He compares religious doubt to the ordinary uncertainties of daily life, noting that one continues to eat despite the possibility of poison, or to trust a friend despite the possibility of betrayal. On this basis, he concludes that such speculative doubts should not obstruct the recipient's reception into the Catholic Church: "The question is, not what is possible, but what is true . . . I think the feeling you speak of should not stand in the way of your becoming a Catholic". The letter belongs to Newman's period at the Birmingham Oratory, where he frequently corresponded with those considering conversion, offering the kind of careful, practical reasoning that characterises his theological writings as well as his private letters.

Bifolium (154 × 102 mm), written on all pages in black ink. Bookseller's pencil annotation "Cardinal Newman" to foot of last page. One side faintly toned, creased where previously folded, a couple of short closed tears to edges. Very good.

£1,750 142521

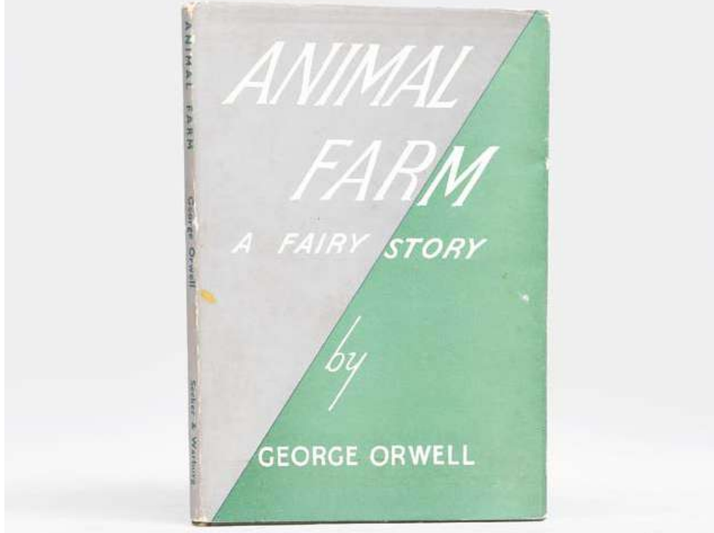
132

NWAPA, Flora. Efuru. *London: Heinemann, 1966*

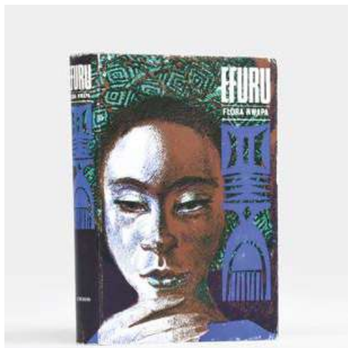
First edition, the author's first novel and the first book by a Nigerian woman to be published internationally.

Octavo. Original green boards, spine lettered in gilt. With dust jacket. Corners gently bumped; jacket unclipped, slightly rubbed, couple of nicks and short closed tears: a near-fine copy in very good jacket.

£1,500 189782



133



132

133

ORWELL, George. Animal Farm. *London: Secker & Warburg, 1945*

First edition of Orwell's allegorical warning against totalitarianism under any political regime, which quickly brought him international fame.

In his 1946 essay, "Why I Write", Orwell noted that "*Animal Farm* was the first book in which I tried, with full consciousness of what I was doing, to fuse political purpose and artistic purpose into one whole". The imprint of the first impression reads "May 1945", though publication was delayed until August due to wartime paper shortages.

Octavo. Original green cloth, spine lettered in white. With dust jacket. Touch of sunning to spine ends, production flaw to front endpapers; jacket unclipped, a little rubbed and faintly marked, small nicks to extremities, but still bright: a near-fine copy in very good jacket. ¶ Connolly 93; Fenwick A.10a.

£17,500 190048

134

134

PICASSO, Pablo & André Villers. Diurnes. Découpages et Photographies. Texte de Jacques Prévert. *Paris: Berggruen*, 1962

PICASSO EXPERIMENTS WITH CUT-OUTS AND PHOTOGRAPHY

First edition, number 775 of 1,000 copies. This, Picasso's only foray into the world of photography, began as a way to entertain his grandchildren, making simple cut-outs of paper masks and animal faces in the style of Matisse.

Years later, Villers and Picasso met when the young photographer came to take the artist's portrait. The two experimented with photographic printing techniques by exposing cutouts on bromide paper that Villers then re-photographed.

Folio. With 30 photographs by Picasso and Villers. Original paper chemise with title to front cover designed by Picasso, text and photographs in paper sleeves with printed caption, loose as issued. All housed in publisher's cloth portfolio with title and illustration by Picasso. Slipcase rubbed, spine toned, a few creases to paper sleeves: a near-fine copy.

£4,000 189240

135

PLAYFAIR, William. The Commercial and Political Atlas . . . *London: Printed for J. Debrett, G. G. and J. Robinson [& 2 others in London; W. Creech and C. Elliot, Edinburgh; L. White, Dublin*, 1786

THE FOUNDER OF GRAPHICAL METHODS OF STATISTICS

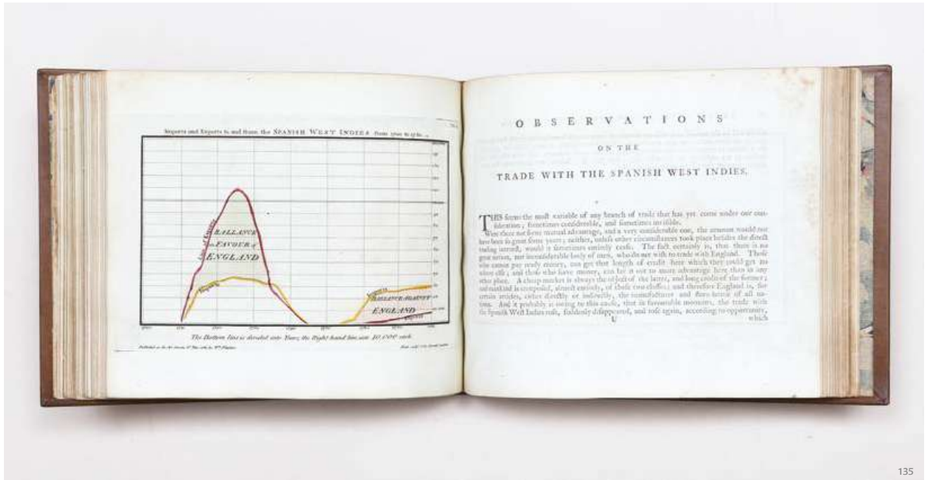
First edition; a new method of displaying statistical data. Playfair's *Atlas* is a revolutionary examination of English trade during the 18th century, representing economic data primarily through time-series charts, using line, area, and bar charts.

"For Playfair, graphics were preferable to tables because graphics showed the shape of data in a comparative perspective. Time-series plots did this" (Tufte, pp. 32–33). Contrasting his new graphical method with the tabular presentation of data, Playfair noted that "a man who has carefully investigated a printed table finds, when done, that he has only a very faint and partial idea of what he has read . . . On inspecting any one of these charts attentively, a sufficiently distinct impression will be made, to remain unimpaired for a considerable time, and the idea which does remain will be simple and complete, at once including the duration and the amount" (p. xiv). Playfair believed that the advantages of using statistical diagrams included ease of interpretation, efficiency of learning, and visual appeal; his charts consequently employ hachure, shading, and colour coding to attract the reader's attention.

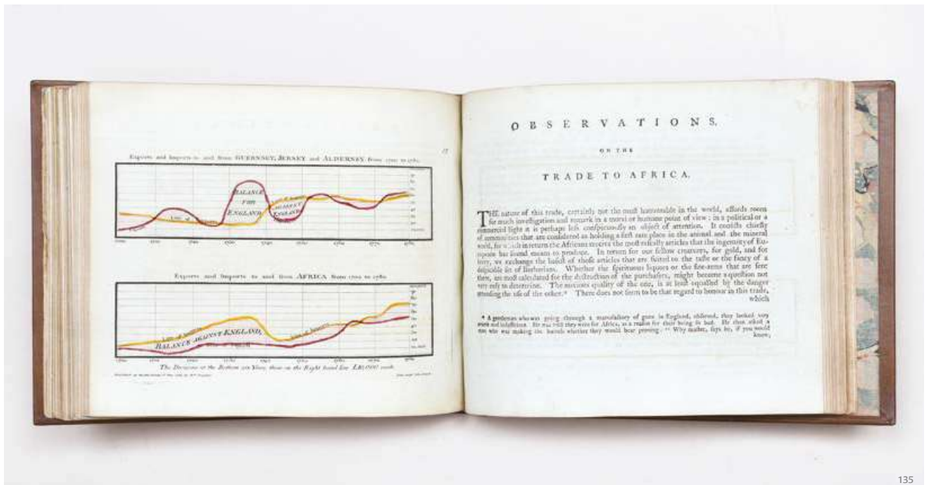
Provenance: from the library of Calgarth Park, from 1788 the home of Richard Watson (1737–1816), bishop of Llandaff and, from 1782, a member of the House of Lords. With extensive manuscript marginalia in ink to eight pages, commenting on the statistics of trade with various countries, twice mentioning Lord Sheffield, whose 1783 *Observations on the Commerce of the American States with Europe and the West Indies* had provided a wealth of information but in a rather indigestible form. Often considered a radical, in the 1780s Watson "interested himself more in the question of economic reform than in the final settlement of American independence" (ODNB). In retirement at Calgarth Park, he became a keen and knowledgeable landowner and an improving farmer, a friend of Arthur Young, and one of the founding members of the board of agriculture.

Oblong quarto (170 × 215 mm), pp. vii, [3], 153. with 40 engraved and hand-coloured plates. Recent sprinkled calf, spine ruled and decorated in gilt, red morocco label, gilt double-rule border to sides, original marbled paper endleaves preserved. Bookplate of Calgarth Park. Fore edge of preliminary leaves a little friable, occasional spotting; a very good copy. ¶ ESTC T218356; Kress B.1110. Chris Pritchard, "Life of Pie: William Playfair and the Impact of the Visual", July 2021; Edward R. Tufte, *The Visual Display of Quantitative Information*, 1983.

£35,000 180802



135



135

136

POWELL, Anthony. A Dance to the Music of Time. *London: William Heinemann Ltd*, 1951–75

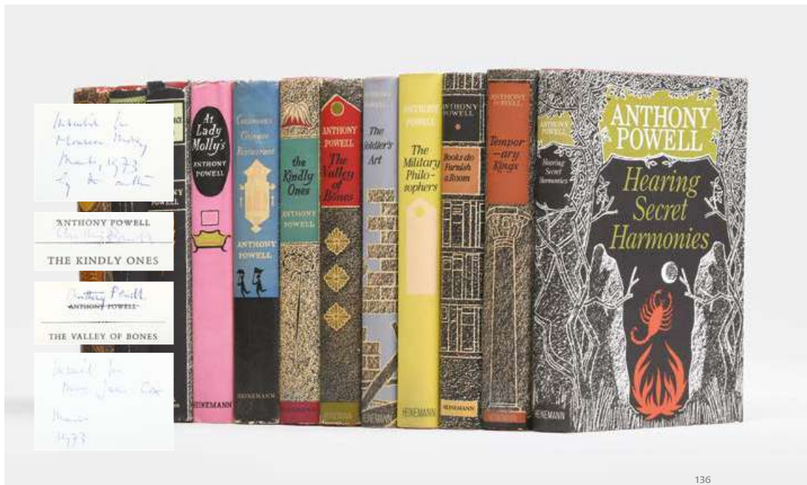
COMPLETE SET OF BRITAIN'S ANSWER TO PROUST

First editions, inscribed by the author in two volumes. Powell has signed the front free endpaper of *The Kindly Ones*, "Inscribed for Miss Jane Cox, March 1973", also signing the title page. *Valley of Bones* is similarly inscribed to one Maureen Money and has a postcard by Powell to her loosely inserted.

The complete series of Powell's celebrated novel sequence was likened by Evelyn Waugh to "a continuous frieze in high relief, deep cut and detailed" (p. 548). Covering more than 50 years in the life of Nicholas Jenkins, "the novel is less about Jenkins than about the world he belongs to, in which the more raffish elements of the establishment commingle with the upper echelons of bohemia, the usual catalysts being their wives, mistresses, and lovers. Observing how these incoherent bodies interact, and the bizarre unions that result, Jenkins discerns a pattern dictated by the rhythm of life – hence the theme of the novel, which is that its characters, like the Seasons in Poussin's painting, are engaged in a ritual dance to the music of time" (ODNB).

12 vols, octavo. Original red cloth, spines lettered in gilt on black ground, publisher's blind device on rear covers. With dust jackets. Ownership inscription in *Upbringing*; Foyle's ticket in *Buyer's Market* and *Kindly Ones*. Toning to jacket spines, bright overall, occasional creases and small chips, front flap fold of *Upbringing* repaired, and of *Casanova's* with a puncture, two repaired closed tears to *Buyer's Market*, damp stains to reverse of *Valley*, only *Soldier's Art* price-clipped: a near-fine set in very good jackets. ¶ Evelyn Waugh, *The Essays, Articles and Reviews*, 1983.

£6,500 189445



136

137

QUENEAU, Raymond. L'Instant Fatal. *Paris: Gallimard, 1948*

First trade edition, service de presse copy, inscribed by the author on the half-title to his longtime friend and collaborator, "A Georges Bataille, cordialement, Queneau". The editor's compliments card is loosely inserted.

While Queneau met and briefly joined the Surrealists, his friendship with Bataille developed later, when he contributed to *Documents*, Bataille's first venture as a magazine editor. The publication was a challenge to mainstream surrealism, described by Bataille as a "war machine against received ideas" (quoted by Ades & Bradley). Queneau also contributed to a vehemently anti-Andre Breton pamphlet written by Bataille. Both shared a love of Hegel: Bataille was a regular attendee at Alexandre Kojève's seminars on the philosopher, which Queneau later edited and published.

L'Instant Fatal was first published in a limited edition of 250 copies only by Aux Nourritures in 1946. There was also a limited issue of this edition, comprising 13 copies printed on Lafuma Navarre.

Octavo. Original cream wrappers, spine and wrappers lettered and ruled in black and red. Spine worn with a little loss to paper at ends, wrappers foxed and faintly toned, ink marks to front wrapper, rear wrapper reattached, contents a little toned with a few spots: a very good copy in later glassine. ¶ Dawn Ades & Fiona Bradley, "A Playful Museum", *The Guardian*, 6 May 2006.

£750 163773

137

138, 139

138

RACKHAM, Arthur (illus.); LAMB, Charles & Mary. Tales from Shakespeare. *London: J. M. Dent & Co.; E. P. Dutton, New York, 1909*

Signed limited edition, number 534 of 750 copies signed by the artist. The deluxe edition contains an extra plate, "Puck", not included in the trade edition.

Rackham previously illustrated the work in 1899, but no signed edition was issued and the illustrations were uncoloured line-drawings. The publisher's prefatory note states that the latter "have since been worked over, revised, and coloured by the artist, while some entirely new designs have been added".

Quarto. Colour frontispiece and 12 colour plates mounted on heavy paper, black and white illustrations in text. Original white cloth, spine and front cover lettered in gilt, pictorial endpapers, top edge gilt, others untrimmed, original dark red ribbon ties, red silk bookmarker laid in. Spine foot bumped, a few spots to rear cover, else bright: a near-fine copy. ¶ Latimore & Haskell, pp. 33–4; Riall, p. 90.

£1,500 186497

139

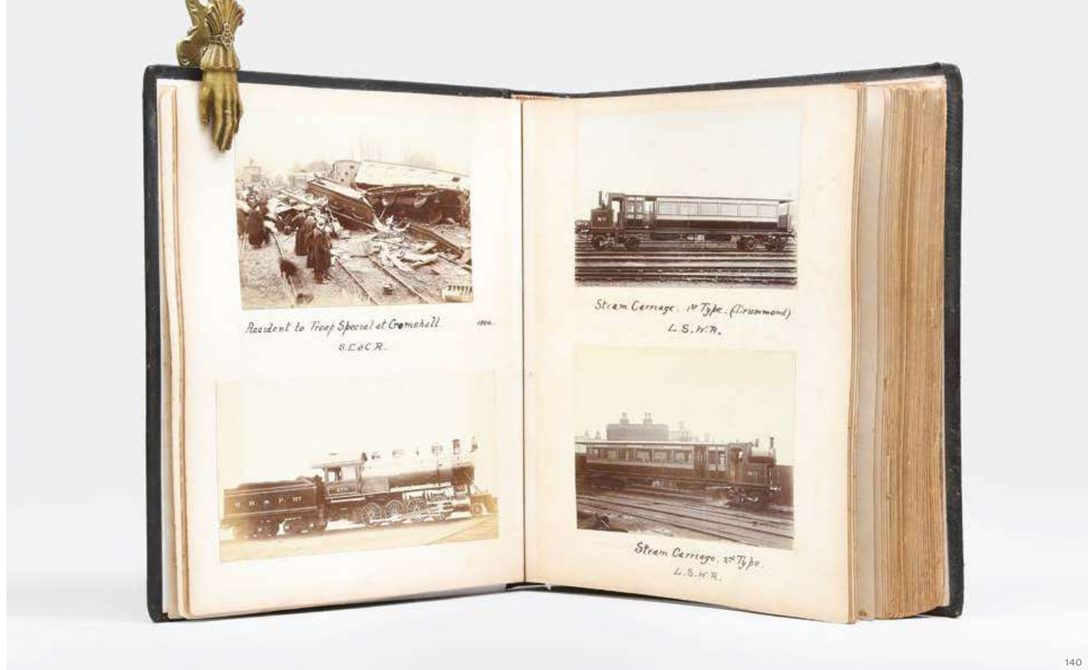
RACKHAM, Arthur (illus.); STEEL, Flora Annie. English Fairy Tales. *London: Macmillan and Co. Ltd, 1918*

Signed limited edition, number 365 of 500 copies numbered and signed by the artist.

This volume features familiar fairy tales, including "Dick Whittington and his Cat", "Little Red Riding Hood", and "The Golden Snuff Box". It was reviewed in *The Bookman* in December 1918 as "a sumptuous feast and a gift that will be prized by all art-loving and imaginative children".

Quarto. Colour frontispiece and 15 colour plates mounted on heavy off-white paper, with captioned tissue guards, black and white illustrations in the text. Original vellum, spine and front cover lettered and decorated in gilt, pictorial endpapers, top edge gilt, others untrimmed. Light soiling to vellum, less so than usually encountered, top edge a little dusty: a near-fine copy. ¶ Latimore & Haskell, p. 48; Riall, p. 132.

£2,750 186257



140

140

RAILWAYS IN BRITAIN. Album of original photographs compiled by Richard Maunsell, chief engineer for the London and South Western Railway. *[c.1920]*

A GOLDEN AGE OF LOCOMOTION

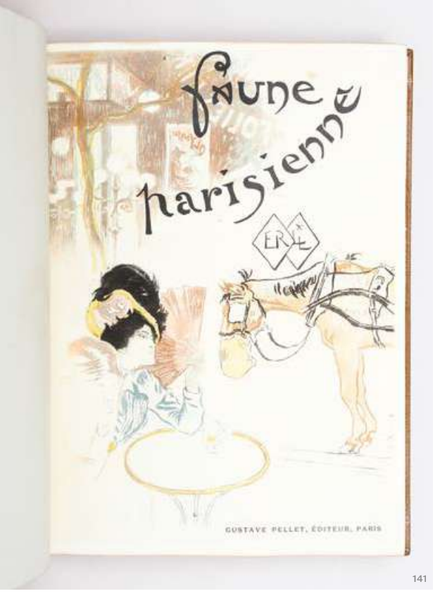
A splendid collection, including many images of gleaming locomotives but also encompassing railway safety and the large railway works needed to manufacture the workhorses of industrialization and modernization.

Maunsell (1868–1944) numbers among the foremost British locomotive designers of the early 20th century. Born in Ireland, he apprenticed at the Dublin works of the Great Southern & Western Railway and, following spells working for the Lancashire & Yorkshire Railway and the East India Railway, became the GSWR's locomotive superintendent. After the First World War, he worked for the South Eastern & Chatham Railway and designed engines for the LSWR – his 1920 ownership inscription on the front free endpaper gives his position as "chief designer" – and, following LSWR's amalgmation into the newly formed Southern Railway in 1923, he served as Southern's first chief mechanical engineer. Mansell's famous designs include the Schools- and Nelson-class locos.

The majority of the engines pictured were built for the LSWR and other British firms from the end of the 19th century to the 1910s. They include, among others, Dugald Drummond's F9 inspection engine, Number 3373 *Atbara* (a four-coupled express), and LSWR Number 773, decorated to mark Joseph Chamberlain's return from his post-Boer War tour of South Africa. Photographs of accidents and engines derailed and damaged from collisions – for example the LSWR engine that derailed at Camberley in 1907 – reflect Maunsell's professional interest in safety. The last third of the collection turns to infrastructure, such as sidings and machine shops, and ends with two interior shots of plush carriages.

Quarto album. With 103 professional photographs (90 × 75 mm to 208 × 205 mm), predominantly albumen prints, laid down on 36 thick card leaves, a few with neat manuscript captions. Original black grain sheep, sometime rebacked, boards panelled in gilt and blind, front cover lettered "R.M. Locomotives" in gilt, inner hinges strengthened, edges gilt. Recent ownership signature and bookplate of militaria collector John W. Woodfield; small purple ink stamp, perhaps a binder's stamp, on rear pastedown. Album sturdy, wear to boards, rear board and endpaper with small hole, tips recoloured, photographs with light discolouration but still vivid, the odd surface abrasion, one leaf with split sometime crudely repaired with adhesive tape (no photograph affected): very good.

£4,250 170538



141

141

RAMIRO, Erastène; LEGRAND, Louis (illus.). Faune Parisienne. *Paris: Gustave Pellet, 1901*

BELLE ÉPOQUE PRINTING AND ART DECO BINDING — A FRENCH BIBLIOPHILIC DREAM

First edition, number 107 of 130 copies on vélin d'Arches with the engravings in two states. This copy was bound by Henri Creuzevault (1905–1971), a leading designer bookbinder of the early 20th century. This is a splendid example of Parisian interwar design, appropriately paired with a "highly valued fine publication" (our translation, Carteret, p. 331).

Creuzevault, who was also a proficient draughtsman and painter, began training as a binder after the First World War in the bindery of his father, Louis Lazare. His "art, always highly rigorous, developed throughout his life. His early style was fairly sober and traditional, progressing in the 1930s to compositions in the style of Art Deco, and 10 years later returning to an austere Classicism before the production of his bold works of the 1950s" (Benezit, p. 190).

Written under a pseudonym by Eugène Rodrigues, president of the society Les Cent Bibliophiles, *Faune Parisienne* is a social satire of the capital.

Quarto (263 × 189 mm). With 9 plates and 6 in-text etchings and aquatints in two states (one colour), 4 plates in final and early etched states, plate of the cover design in black and white etching and aquatint, wood-engraved illustrations to text, all after Legrand. Near-contemporary tan crushed morocco, Creuzevault's gilt pallet to foot of front turn-in, flat spine, irregularly spaced gilt fillets running on both diagonals with white morocco onlaid dots across spine and boards, gilt fillet with white onlaid dots at corners of turn-ins, tan moiré silk endpapers patterned with white spots, edges gilt, green, red, and yellow striped bookmarkers, original cover bound at front, spine at rear. Housed in a matching quarter morocco chemise with marbled paper sides and marbled slipcase. Slipcase rubbed, else fine. ¶ *Benezit Dictionary of Artists*, vol. 4, 2006; L. Carteret, *Le Trésor du Bibliophile, Livres Illustrés Modern 1875 à 1945*, vol. 4, 1948.

£2,750 188951

142

RATCLIFFE, Mabel. Album of original artwork. 1920–30

A beautiful collection revealing the otherwise little-documented personal creative practice of an archaeological illustrator. Demonstrating her ability with various artistic disciplines and engaging with a remarkable breadth of sources and subjects, it offers insight into her process and intellectual curiosity beyond her commercial work.

141

142

Ratcliffe is named as the voluntary dig illustrator for the excavations of ancient Jericho carried out by John Garstang in the 1930s. Her drawings were published in the *Illustrated London News*, and the printed copies are included in the album. She recreates medieval manuscripts and illustrates and illuminates philosophical, religious, and literary texts including the *Rubaiyat*, biblical themes, and the "To Be or Not to Be" soliloquy. One page is dedicated to a mystical extract from Margaret Fairless Barber's *The Roadmender* (published in 1902 under the name Michael Fairless), which draws together diverse cultural traditions in much the same way as the wider album.

In addition, she produces extensive calligraphic copybook practice, alphabet and initial designs, and annotates pieces with her own critiques, providing insight into her working methods. The materials range from preparatory designs to fully realized illustrations across a variety of media.

A certificate from Liverpool's City School of Art awarded for leatherworking skills suggests that the amateur binding of this album is Ratcliffe's own work.

Folio (390 × 270 mm). Together, 70 items pasted onto grey card stock or loosely inserted. Original artwork in pencil, ink, gouacheand watercolour and illuminated in gilt and silver, on various paper or card stocks and vellum. Comprising illuminated manuscripts, calligraphic copybook practise, designs after medieval illuminated manuscripts, and designs for initials, title pages, illustrations, alphabets, and a bookplate. Additionally, 8 photographs, certificate, printed illustrations. Original brown half skiver, patterned paper boards. Binding a little bumped and rubbed, inner hinge cracked but firm, offsetting to front pastedown, skinning to a few leaves and broken mounts where items have detached. A very good example.

£5,750 190057

143

REDNIC, J. Albumul Sportiv. Sport-Album. Editat de Sch. Letitia Rednic. *Arad: [for the author,] 1932*

THE BEGINNING OF PROFESSIONAL ROMANIAN SPORT

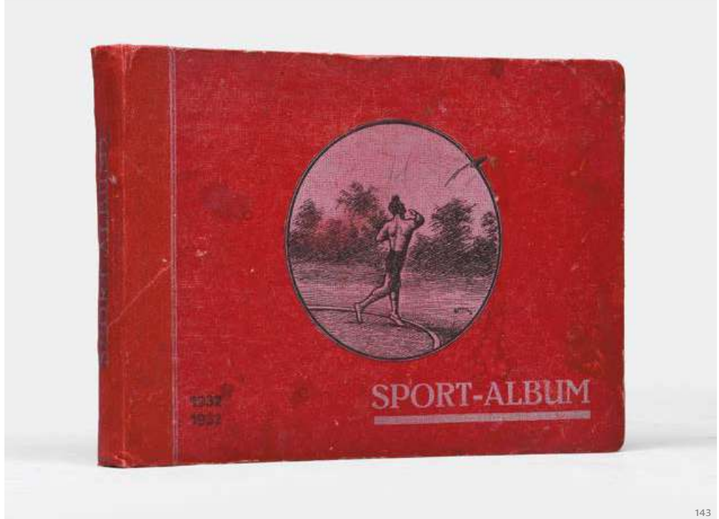
First edition of this illustrated lexicon of Romanian athletes, intended to aid selection for the 1936 Olympic Games. It includes a description of sports played in Romania, as well as 1,564 alphabetical descriptions of athletes, each presented in the three main languages of the country: Romanian, Hungarian, and German.

The album emphasizes the considerable involvement of Jewish athletes in Romanian sport during the 1930s, before the Holocaust. Clubs such as Hakoah in Arad, Makabi in Bukarest, and Barkochba in Szatmar offered and frequently competed in football, boxing, tennis, gymnastics, table tennis, and dance, among other disciplines. The album additionally includes entries for famous Romanian athletes such as Rudolf (Ruda) Wetzer, the first professional Romanian footballer, and Stefan Auer, who won the 1929 Mitropa Cup playing for Hungary. Szigethy (Elizabeta) Böske of Ineu, the only female footballer in Romania, is also featured. A member of the Victoria club in Ineu for 12 years, she had played centre forward in an otherwise all male team for eight years at the time of publication, and the Esti Kurir newspaper reported enthusiastically on her play in June 1931.

WorldCat locates one copy, held at the Biblioteca Centrala Universitaria Lucian, Romania. Two more are recorded, also in Romanian institutions: the Alexander D. Xenopol Library in Arad and the Minerva Cultural Association in Cluj-Napoca. Other copies likely exist, but variable cataloguing of its trilingual contents prevents further certainty.

Octavo. Half-tone photographic illustrations in text. Original red cloth, dark red cloth label to spine lettered in white, front cover lettered in black and white, illustration of a shot putter. Ownership annotation partly erased on front free endpaper. Recased, extremities lightly worn, binding marked and with a few small damp stains, contents lightly browned, foxing to endpapers and occasional spotting to lower margins. A very good copy.

£1,850 154213



143

144

144

RILEY, Bridget. New Day 1988. *London: King Publishing, 1992*

A screenprint after an oil painting on linen. None of the edition of 135 were numbered.

Edition of 135. Screenprint on wove paper. Signed lower right by Riley, printed title lower left. Image size: 90 × 110.5 cm. Sheet size: 94.2 × 135.5 cm. Framed size: 110.5 × 152.5 cm. Presented in a white frame with conservation acrylic glazing. Light patches of residual tape marks to the extreme edges, otherwise a bright impression. ¶ Not in Tommasini & Gubay.

£45,000 188285

145

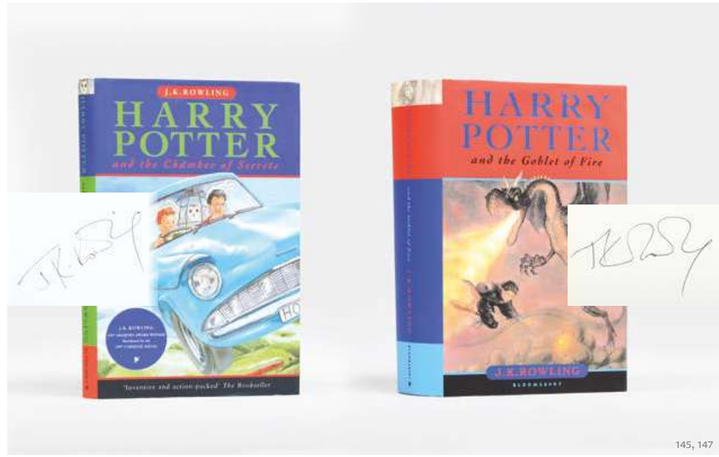
ROWLING, J. K. Harry Potter and the Chamber of Secrets. *London: Bloomsbury, 1998*

First edition, first impression, signed by the author on the front free endpaper.

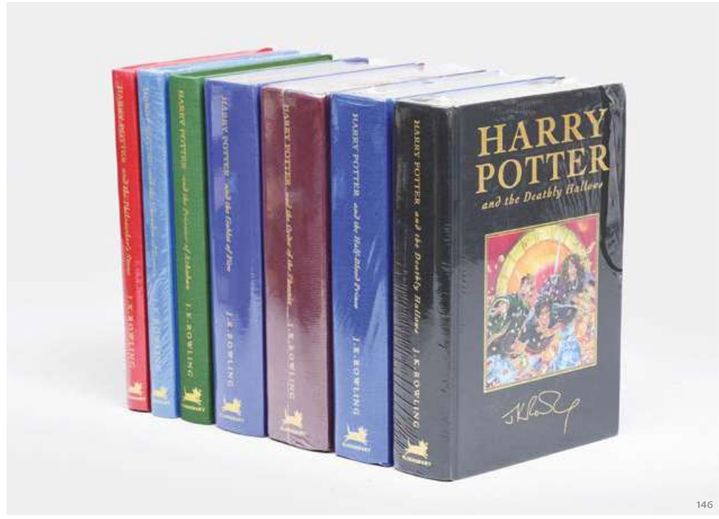
Chamber of Secrets was published on 2 July 1998, following the *Philosopher's Stone* by a year. Sources suggest that an initial print run of 10,150 copies was released to an expectant British public, far in excess of the figure of 706 copies reported by the publisher and printer. Harry Potter was as yet unpublished in America, and a dispute arose when Amazon fulfilled orders for American customers by shipping them British copies.

Octavo. Original matt laminated printed pictorial boards, spine and front cover lettered in white, green, blue, black, and red. With supplied dust jacket. Ownership inscription of one Harry Skimer on front free endpaper. Spine sunned, ends and corners bumped, couple faint marks to prelims: a very good copy in fine, unclipped jacket. ¶ Errington A2(a).

£9,250 190090



145, 147



146

146

ROWLING, J. K. Complete set of the Harry Potter collector's deluxe editions. *London: Bloomsbury, 1999–2007*

First deluxe editions, first impressions. Produced for the gift book market, the deluxe Harry Potters remain much sought after by collectors, being larger than their trade counterparts, handsomely cased in full cloth, stamped in gilt with the author's signature on the front covers, and featuring the cover art of the trade editions in the form of pictorial labels.

Bloomsbury introduced the format when it published *Azkaban* in trade and deluxe on 8 July 1999. Retrospective deluxe editions of the first two books followed that September. The remaining titles were published in deluxe a few months after the trade editions, aside from *Deathly Hallows*, which appeared in both formats on 21 July 2007.

7 works, large octavo. Original variously coloured cloth and endpapers, spines and front covers lettered in gilt, pictorial paper label on front covers, edges gilt, silk bookmarkers. All but *Azkaban* in publisher's cellophane, opened at fore edge of first two works, occasional other openings. A fine set. ¶ Errington A1(d); 2(e); 7(c) (the deluxe *Azkaban* since confirmed as issued simultaneously with the trade format); 9(b); 12(c); 13(b); 14 (aaa).

£3,750 190744

147

ROWLING, J. K. Harry Potter and the Goblet of Fire. *London: Bloomsbury, 2000*

First edition, first impression, signed by the author on the dedication page in black ink. First bought by Peter Harrington in 2000, this copy has been in the previous owner's possession for over 25 years.

Octavo. Original matt laminated printed pictorial boards, spine and front cover lettered in dark blue, light blue, red, and black. With dust jacket. Foot of spine slightly bumped and with minor crack, second gathering not fully opened, unclipped jacket: a near-fine copy in fine jacket. ¶ Errington A9(a).

£2,250 190073

148

RUTHERFORD, John. Indoor Paupers by One of Them. *London: Chatto & Windus, 1885*

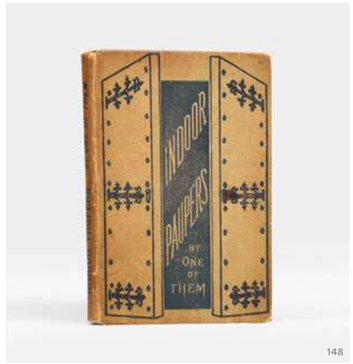
"I FOUND MYSELF HOMELESS, WITH A FAIRLY GOOD SUIT ON MY BACK, AND A FEW SHILLINGS IN MY POCKET"

First edition of this account of the Poplar workhouse. After his many letters to the Poor Law Commissioners were ignored, Rutherford instead turned to the public, publishing this book to raise awareness of the conditions faced by those in poverty. It is "an invaluable work for the study of the mid-nineteenth century poor" (Burnett, Vincent, & Murray, p. 209).

The narrative offers a perspective on institutional routines and the social hierarchy within the workhouse. "By the 1880s, [Rutherford] was adding to a long tradition of pamphleteers, journalists and fiction writers who sought to influence the 'court of public opinion', the most famous of whom was, of course, Charles Dickens. But as a pauper himself, he was uniquely placed to make his observations, and through his letters and his short published book, it is possible to see the mechanics of popular influence at work in the context of the New Poor Law" (National Archives).

Octavo. With 32 pp. of publisher's advertisements at rear. Original buff cloth over limp boards, spine lettered and front cover decorated in blue, rear cover with publisher's imprint in blue. Ticket of *The Times* Book Club on rear pastedown. Binding worn and soiled, a little loss to spine ends, front inner hinge split but holding firm: in good condition. ¶ Burnett, Vincent & Murray, *The Autobiography of the Working Class; an Annotated Critical Bibliography*, III; "Paupers, Politics, and the Power of the Pen", In Their Own Write blog, National Archives, 11 March 2019.

£1,500 185977



148

149

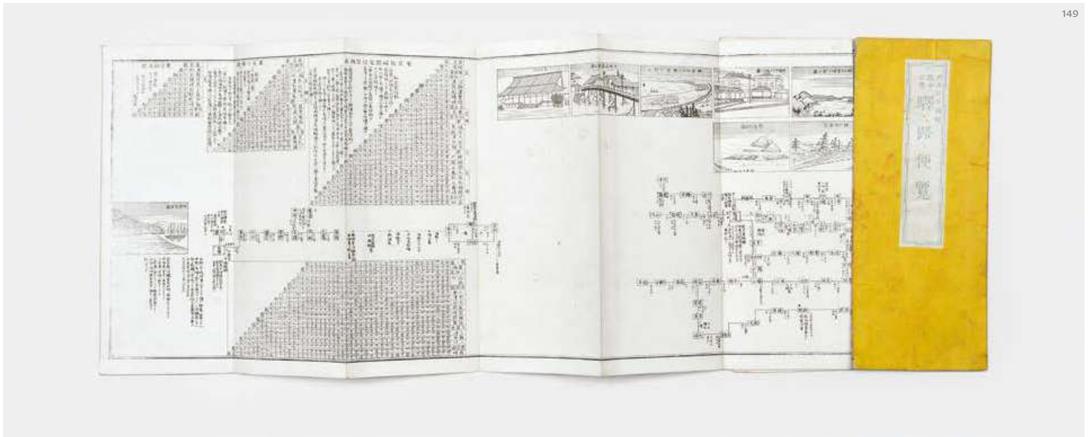
SAKAI, Sutehiko. Ekiro benran: ryo chu hikkei ("Essential Guide to the Transportation Network"). *Tokyo: Kinkodo, 1879*

First edition of this detailed map by Sakai Sutehiko (1847–1907), anticipating by over half a century the "electrical schematic" style used by Harry Beck in his much-heralded portrayal of the London Underground network.

This expansive concertina unfolds to show roads, sea routes, railways, large and small settlements, and telegraph stations, with intervening distances clearly labelled and several distance tables provided at the end. Significant landmarks are celebrated in many inset images. Transport links are shown almost entirely with horizontal, vertical, and 45-degree lines, and the mapmaker prioritizes clarity over scale.

Tall octavo (197 × 80 mm), concertina-style, unfolding to approximately 3 metres in length. Third panel with 2 publisher's red ink stamps. Original yellow paper covers, title label printed in green. Red stamp of one Mori on second panel; recent small red mark on one panel. Covers worn, creasing where concertina sometime incorrectly refolded, contents bright. A near-fine copy.

£750 168773


149

150

SASSOON, Siegfried. The Heart's Journey. *New York: Crosby Gaige, 1927*

First edition, signed limited issue, presentation copy inscribed by Sassoon on the half-title: "To Dr Kaltenbach of Untergrainau, from one who will always be grateful to him. Siegfried Sassoon, Easter 1929". Kaltenbach treated Sassoon's lover Steven Tennent for a serious lung condition in 1928.

The issue numbered 590 copies signed by the author on the title page and printed on rag paper. This copy is one of 250 reserved for sale in the UK, as specified on the front flap of the dust jacket. *The Heart's Journey* "greatly increased [Sassoon's] reputation and represents his full flowering as a poet" (*ODNB*). Its typography is by the notable American book designer Bruce Rogers (1870–1957), who in 1948 was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts.

150

Octavo. Original tan quarter cloth, blue boards, spine label lettered in gilt, edges untrimmed. With dust jacket. Extremities rubbed with occasional spots of wear, spine and endpapers foxed; jacket unclipped, 55 mm split to foot of front panel fold, short closed tears and shallow chips to upper spine ends and flap folds, a couple of spots of soiling to panels: a very good copy in like jacket. ¶ Keynes A28a.

£1,750 187003

151

SCHOBERL, Frederic. Picturesque Tour from Geneva to Milan, by way of the Simplon. *London: R. Ackermann, 1820*

WITH DELICATE CONTEMPORARY HAND-COLOURING

First separate British edition. This beautifully illustrated book was first issued as *Voyage Pittoresque de Genève à Milan par le Simplon* (1811) and then by Ackermann from 1818 to 1820 in his monthly magazine, the *Repository of Arts*.

The Simplon Road was still a relatively new construction, built between 1801 and 1805 on the orders of Napoleon to facilitate the transport of artillery between the Rhône valley and Italy. Following the Napoleonic Wars, it opened up new vistas to tourists, enabling them to admire the fashionably "picturesque" qualities of the scenery, exemplified in the present series of views by the celebrated Swiss landscape artists Gabriel Lory the Elder and his son Mathias Gabriel; the latter is describing the Simplon Pass as "grand et terrible" and "comparing its effect on the imagination to Pergolesi's *Stabat Mater* and Haydn's *Creation*" (cited in Bevis, p. 140).

The views include scenes of Geneva, Sion, Brieg, Simplon, Algaby, Lake Maggiore, Gondo, Isola Bella, Crevola, Sesto, Lake Como, and Milan. The text was supplied by Frederic Schoberl, who had a long association with the publisher Rudolph Ackermann, described as "the great presiding genius, before whose magic wand so many pictorial books sprang into existence" (Hardie, p. 96).

Quarto (262 × 175 mm). With 36 hand-coloured aquatint plates (Whatman watermarks dated 1819 and 1820), engraved map by H. Frost, tissue guards. Contemporary dark blue half calf, spine with 4 low raised bands, each decorated with a gilt triple fillet closed by foliate finials, gilt-lettered direct, other compartments with gilt foliate motif enclosed by a frame of paired gilt fillets and scrolling foliate tools, sides and corners trimmed with a blind decorative roll, marbled sides, endpapers, and edges. Binding just a little rubbed, small old repair to front cover, light bumps to a couple of corners, plate facing p. 78 lacking tissue guard. A very good copy. ¶ Not in Abbey; Prideaux, pp. 351 and 377; Tooley 446. Richard Bevis, *The Road to Egdon Heath: The Aesthetics of the Great in Nature*, 1999; Martin Hardie, *English Coloured Books*, 1906.

£3,000 176147

151

152

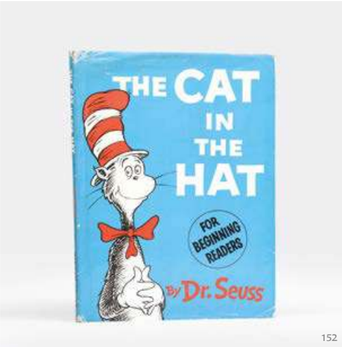
SEUSS, Dr. The Cat in the Hat. *New York: Random House, Inc.*, 1957

First edition of this children's classic, which sold over one million copies in three years.

This copy has the required points of unlaminated boards and the jacket rear panel listing reviews from educators and not mentioning the Beginner Books series. This jacket is price-clipped; in later issues, the jacket price was reduced and issued with laminated bindings.

Quarto. Illustrations by the author throughout in red, blue, and black. Original blue boards, spine and front cover lettered and decorated in red, white, and black, pictorial endpapers. With dust jacket. Bullocks Wilshire label on rear pastedown. Rubbing to edges, foxing to turn-ins; jacket lightly rubbed and creased, with a couple of small tears, a bright example: a very good copy in like jacket. ¶ Grolier Children's 100, 95; Younger & Hirsch 7a.

£1,500 189780



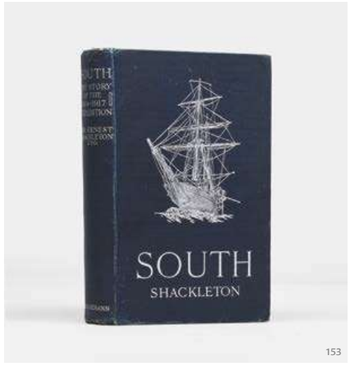
152

153

SHACKLETON, Ernest H. South. *London: William Heinemann*, 1919

First edition. "The failure of Shackleton's Imperial Trans-Antarctic Expedition to even reach the Antarctic continent, much less to cross it via the South Pole, has become the great polar success story of the twentieth century" (*Books on Ice*).

South, produced while the exigencies of the First World War were still a reality, is rarely encountered



153

in collectible condition. The fine images captured by Australian Frank Hurley, particularly those made on a moonlit night, when he thought the ship was at its most beautiful, are well reproduced. Hurley's heroic feat in saving his original glass negatives is another fascinating chapter in an extraordinary story.

Octavo. Colour frontispiece, 87 half-tone plates, folding map; errata slip on p. 1. Publisher's postcard loosely inserted. Original dark blue cloth, spine and front cover lettered in silver, front cover with large silver vignette of *Endurance* stuck in the ice (from a photograph by Hurley, reproduced at p. 45), publisher's device in blind on rear cover, top edge blue. Heinemann postcard loosely inserted. Gieves Ltd bookseller's label on front pastedown. Spine ends a little frayed, some marks to cloth, lower corners bumped, toned throughout as usual, a couple of short closed tears to prelims, occasional foxing, short tear to map stub: a very good copy of a fragile publication. ¶ *Books on Ice* 7.8; Conrad, p. 224; Rosove 308.1A; Spence 1107; Taurus 105.

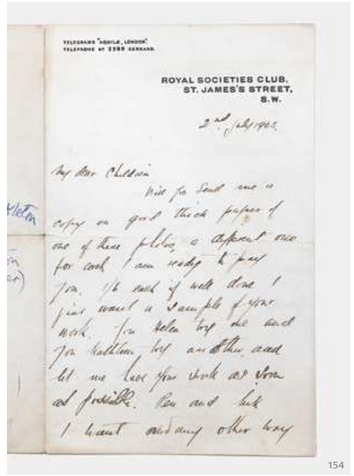
£3,750 185239

154

SHACKLETON, Ernest Henry. Autograph letter signed, to his sisters Helen and Kathleen. *London: Royal Societies Club, St. James's Street, S.W., 2 July 1903*

"BY OUR BELOVED BIG BROTHER, ERNEST SHACKLETON"

A loving family letter from Shackleton, penned only three weeks after he had returned to England, invalided home from the British National Antarctic Expedition.


ROYAL SOCIETIES CLUB,
ST. JAMES'S STREET,
S.W.
154

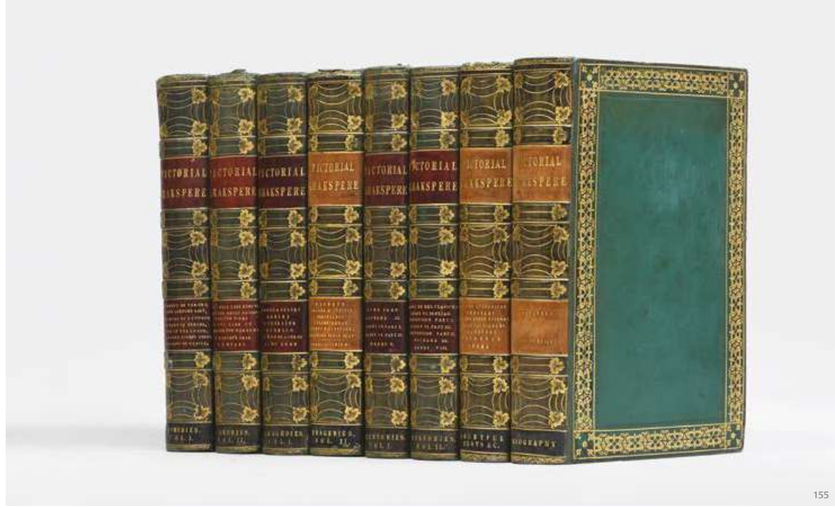
By August 1903, he was busy assisting the Admiralty with preparing *Terra Nova* as a relief vessel for Scott.

The second-born child and eldest son in a family of ten, Shackleton grew up surrounded by eight sisters who adored him. Gertrude, the eldest, was born in 1872, while the youngest, Gladys, did not arrive until 1887. Helen (1882–1962) and Kathleen (1884–1961) were still children when their brother embarked on his polar career, and when *Discovery* sailed from the Albert Docks in 1901, they and Gladys were present to wave farewell. Beneath Shackleton's signature, Helen has added a note: "Letter written to Kathleen and me by our beloved big brother, Ernest Shackleton (Sir Ernest Shackleton, Antarctic explorer). Property of Helen Shackleton (Mrs. E. H. Brietzcke)."

During the British National Antarctic Expedition, Shackleton participated in the celebrated sledging journey toward the South Pole. His health deteriorated on the return march, and Scott arranged for his return to England. He arrived on 12 June 1903.

Bifolium of Royal Societies Club printed letterhead (178 × 111 mm), written across two pages by Shackleton, later annotation on second page by Helen Brietzcke (née Shackleton). Old folds and marking: very good.

£2,250 183272



155

155

SHAKESPEARE, William. The Pictorial Edition of the Workst. *London: Charles Knight and Co., [1838–1843]*

First edition of Knight's illustrated Shakespeare. Distinguished for its textual accuracy, excellent biographical preface, and wealth of wood-engravings, the edition was an "extraordinary achievement" on the part of its editor (Young, p. 30).

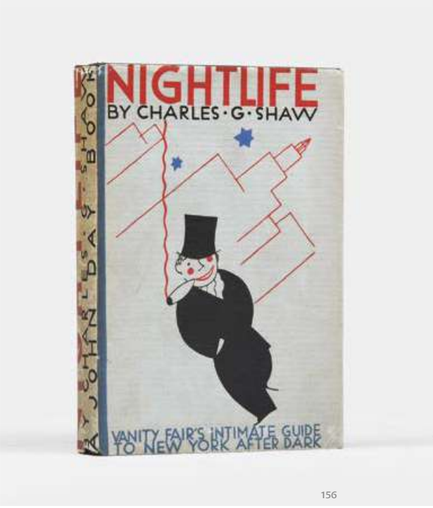
Charles Knight (1791–1873) was already a Shakespeare lover and bibliophile in his teens, when he owned an imperfect First Folio which he made up by printing the missing pages from a facsimile edition. "His first major project as an author took shape in 1837, when he resolved to produce a pictorial edition of Shakespeare's works. He started searching for 'authentic' visual materials and began a critical reading of the texts" (*ODNB*).

This led to a deep interest in the playwright's life, and an original biography issued with this set. This set also includes a volume titled "Doubtful Plays", which includes works now attributed to Shakespeare, and excerpts from more obscure plays generally considered part of the Shakespeare apocrypha, including *The Life and Death of Thomas Lord Cromwell* and *The Merry Devil of Edmonton*.

8 vols, quarto (241 × 151 mm). Illustrated titles pages and over 1,000 wood-engravings. Contemporary green calf, compartments richly decorated in gilt separated by flat bands, burgundy morocco labels, gilt boarder to boards, blue endpapers, inner dentelles gilt, gilt edges. Boards slightly marked, 3 volumes with faded labels, some mild foxing throughout. An excellent set. ¶ Jaggard, p. 522. Alan R. Young, "Charles Knight and The Nineteenth-Century Market for Shakespeare", *Papers of the Bibliographical Society of America*, vo. 103, no. 1, 2009.

£1,875 189909

155



156

156

SHAW, Charles G. Nightlife. Vanity Fair's Intimate Guide to New York After Dark. *New York: The John Day Company*, 1931

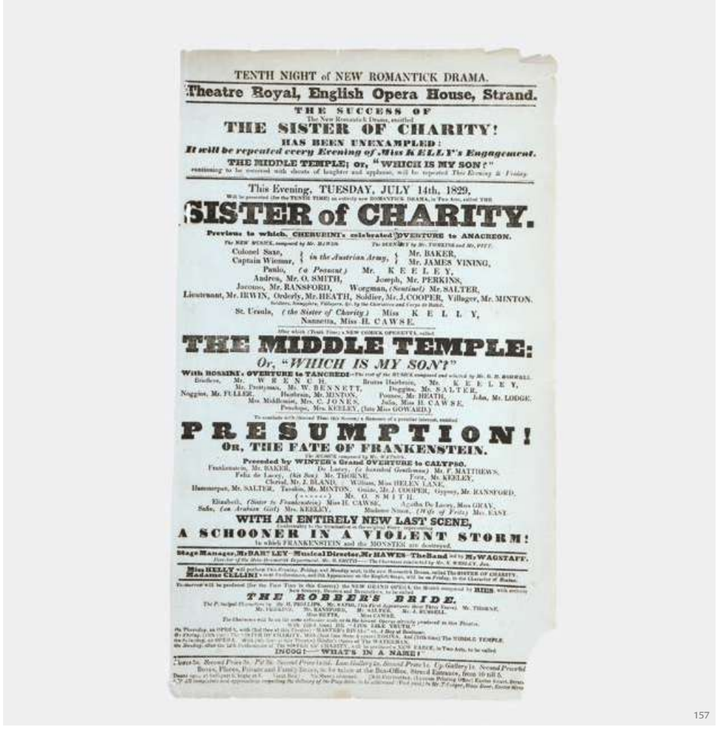
NEW YORK'S NIGHTLIFE, IN THE SCARCE JACKET

First edition of this wonderful period piece, written by Charles Green Shaw (1892–1974), at the time a freelancer for Vanity Fair and the New Yorker but also a founder member of American Abstract Artists. The French illustrator, Raymond Bret-Koch, was Staff Artist on Vanity Fair.

The chapter titles give an evocative flavour of what's in store: speakeasies, The Great White Way, "A Few All-Night Druggists", dance halls and ballrooms, "all night chow", "chop suey with dancing", "chop suey without dancing", grill rooms, "with that Park Avenue air", roof gardens, Greenwich Village, the Lower East Side, and, of course, Harlem ("the town's current hot-spot"), where there are namechecks for such jazz luminaries as Fletcher Henderson, Duke Ellington, and Cab Calloway.

Octavo. Original black cloth, spine lettered in red, front cover lettered and decorated in red, blue and white, top edges red, pictorial endpapers. With dust jacket. Illustrated throughout. Jacket spine toned, nicks and chips to extremities. An excellent copy in the decidedly uncommon dust jacket.

£2,250 190156


TENTH NIGHT of NEW ROMANTICK DRAMA.

Theatre Royal, English Opera House, Strand.

THE SUCCESS OF

THE SISTER OF CHARITY!

HAS BEEN UNEXAMPLED:

It will be repeated every Evening of Miss KELLY's Engagement.

THE MIDDLE TEMPLE; Or, "WHICH IS MY SON?"

This Evening, TUESDAY, JULY 14th, 1829,

SISTER of CHARITY.

Previous to which, CHERUBINI, celebrated OVERTURE to ANACREON.

THE MIDDLE TEMPLE:

Or, "WHICH IS MY SON?"

PRESUMPTION!

Or, THE FATE OF FRANKENSTEIN.

Preceded by WINTER's Grand OVERTURE to CALYPSO.

WITH AN ENTIRELY NEW LAST SCENE,

A SCHOONER IN A VIOLENT STORM!

THE ROBBER'S BRIDE.

157

SHELLEY, Mary, & Richard Brinsley Peake. Presumption! Or, the Fate of Frankenstein. *London: [printed by] S. G. Fairbrother, 1829*

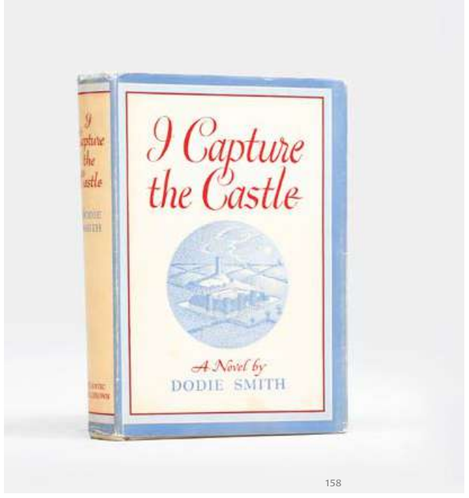
A playbill from the Theatre Royal, English Opera House, advertising a performance on 14 July 1829 of Richard Brinsley Peake's famous stage adaptation of Mary Shellery's novel.

The play debuted at the Theatre Royal on 28 July 1823. Shelley attended a performance on 29 August 1823 and wrote to Leigh Hunt shortly afterwards: "But lo & behold! I found myself famous! – *Frankenstein* has prodigious success as a drama . . . The play bill amused me extremely, for in the list of dramatis personae came, — by Mr T. Cooke: this nameless mode of naming the unnameable is rather good". The current playbill maintains this naming convention for the Creature, this time acted by Richard John O. Smith, who also played the part in Henry M. Milner's *The Man and the Monster! Or, the Fate of Frankenstein* (1826).

Shelley received neither credit nor remuneration for Peake's production, having published the novel anonymously in 1818. Its great theatrical success moved her father Wlliam Godwin to bring out the 1823 second edition of *Frankenstein*, now crediting the author on the title page.

Broadside (345 × 203 mm). Mounted, framed, and glazed (frame size: 426 × 285 mm). A couple of small holes, slight chips to edges with loss to lower right corner, just affecting text. In well-preserved condition.

£650 183936



158

158

SMITH, Dodie. I Capture the Castle. *Boston: Little, Brown and Company, 1948*

"I WRITE THIS SITTING IN THE KITCHEN SINK"

First edition of the author's wildly successful debut novel, preceding the UK edition published the following year. The work reveals Smith's yearning for home; a conscientious objector, Smith and her husband emigrated from England to the US in 1939.

The semi-autobiographical novel takes the form of the diary of Cassandra Mortmain, aged seventeen and is set in a medieval castle based on one Smith had seen in Suffolk in 1934. It was adapted into 2004 film, starring Romola Garai, Bill Nighy, Rose Byrne, and Tara Fitzgerald.

Octavo. Illustrations by Ruth Steed. Original light blue cloth, spine lettered in blue, front cover with castle vignette in blue. With dust jacket designed by Samuel Bryant. Foxing to spine and extremities of covers, spine ends bumped, browning to endpapers; jacket unclipped, toning and spotting to panels, particularly spine, nicks and creasing to extremities: a very good copy in like jacket.

£1,500 189819

159

SMITH, Patti. Early Work 1970–1979. *New York & London: W. W. Norton & Company, 1994*

First edition, limited issue, number 50 of 150 copies signed by the author. "All of the works gathered for this volume were written in the seventies", a time "which we assaulted – blurring and expanding the perimeters of love, consciousness and remorse" (preface).

Many of the works appear here for the first time, including previously unpublished pieces from journals, performances, and Smith's personal papers.

Octavo. Illustrated with photographs by Judy Linn, Robert Mapplethorpe, Edward Maxey, and others. Original black cloth, outer edges paper-covered, spine lettered in silver, facsimile signature on front cover in silver. With dust jacket and slipcase as issued. Jacket unclipped, edges a touch creased, couple of tiny scuffs to rear panel: a fine copy in near-fine jacket.

£950 187250

160

SOLT, Mary Ellen (ed.). Concrete Poetry: A World View. *Bloomington: Indiana University Press, 1963*

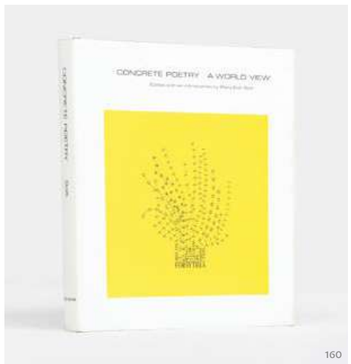
First edition of this collection of international concrete poetry, "considered one of the major anthologies of the form" (*New York Times*). This volume explores the origins of concrete poetry in the work of experimental writers from Europe and Brazil.

Mary Ellen Solt pens the comprehensive introduction in which she explores the origins of the movement. She writes, "no matter where the concrete poet stands with respect to semantics, he invariably came to concrete poetry holding the conviction that the old grammatical-syntactical structures are no longer adequate to advanced processes of thought and communication in our time." Solt's own poetry was exhibited at the Venice Biennale and the Stedelijk in Amsterdam.

Quarto. Illustrations throughout, some in colour, folding plate. Original blue cloth, titles to spine in white. With dust jacket. Minor foxing to edges and outer leaves; dust jacket unclipped, rubbed, edges nicked with a couple of short closed tears and tape repairs to verso: a very good copy in like jacket. ¶ Margalit Fox, "Poet of Words and Shapes, Dead at 86", *New York Times*, 3 July 2007

£750 189843

159



160

161

SOMERVILLE, Mary. Physical Geography. *London: John Murray, 1848*

AN AWARD-WINNING EARLY STUDY OF TOPOGRAPHY

First edition of the first textbook of physical geography in English. Her third work and one of her most successful, it "offers perhaps the clearest view we get of Somerville in her role as organic intellectual and as possessor of both scientific and moral authority" (Neeley, p. 159).

Somerville was awarded the Victoria Gold Medal of the Royal Geographical Society for Physical Geography, which went through six editions in her lifetime. It was informed by the recent advancements of geologists, including Charles Lyell, Roderick Murchison, Richard Owen, Georges Cuvier, and Henry De La Beche, several of whom were Somerville's friends. Physical Geography was also indebted to Alexander Humboldt, whose Cosmos (1845–1862) nearly led to Somerville abandoning the project. Instead, she credited him, describing herself as "'following the noble example of Baron Humboldt, the patriarch of physical geography' and taking 'a more extended view of the subject than the earth and its animal and vegetable inhabitants' . . . Because it included human and other living beings, *Physical Geography* took Somerville into new and interesting territory" (Neeley, p. 133).

2 vols, octavo. Portrait frontispiece. Bound without half-titles and tissue guard. Contemporary and unusual green diaper-grain calf, spines with raised bands and compartments richly gilt, red and brown calf labels lettered in gilt, border of double fillet with repeated dotted arch and circular rosette in corners gilt to boards, floral roll-tool gilt to turn-ins, French curl marbled endpapers, marbled edges, twin brown bookmarkers. Moderately rubbed, vol. 1 front cover stripped in two places, light foxing to outer leaves, inner hinges minorly cracked towards head, foxing to outer leaves. A very good copy.

£2,000 187396

162

162

SPENCE, Lewis. The Myths of North American Indians. *London: George G. Harrap and Co., 1914*

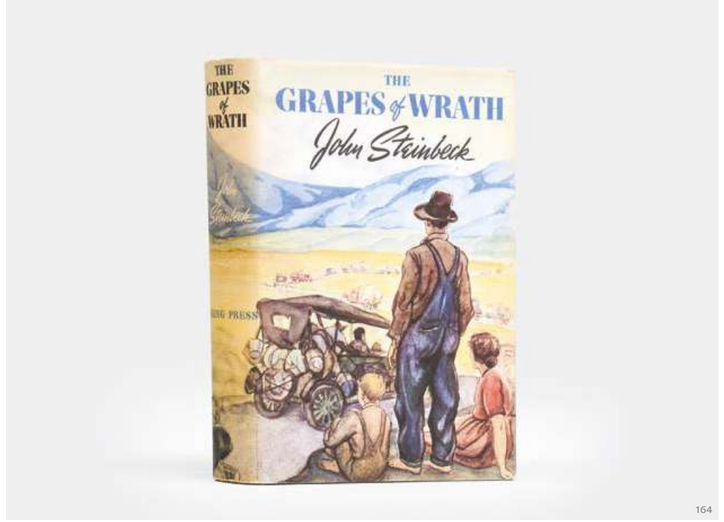
First edition, in the attractively designed cloth, kept bright by the scarce dust jacket. Published in Harrap's "Myths" series, this illustrated and comprehensive collection of Native American mythology was compiled and interpreted by the Scottish folklorist and anthropologist Lewis Spence (1874–1955). He draws on oral traditions from across the continent, including Algonquin, Iroquois, Sioux, and Pawnee.

Octavo. Colour frontispiece, 31 colour plates by John Jack, 4 photographic plates, full-page engraved map. Title page printed in red and black. Original grey cloth, spine and front cover lettered in brown and profusely decorated in gilt, yellow, brown, and blind with geometric motif, gilt design of Native American chief on a canoe to front cover, top edge gilt, others untrimmed. With dust jacket, publisher's overprice sticker on spine. Christmas 1916 gift inscription on front free endpaper. Marginal pencil annotation to p. 389. Spine ends gently bumped, binding bright, occasional foxing; jacket a little rubbed, shallow chips to ends and corners, small abrasion to front panel, unclipped: a very good copy in like jacket.

£1,250 187188

163

STEADMAN, Ralph (illus.); CARROLL, Lewis. Through the Looking-Glass & What Alice Found There. *London: MacGibbon & Kee, 1972*



164

First Steadman edition, inscribed by the illustrator on the half-title, "To you and me, from me (Ralph Steadman). 6 Nov 72", with an original ink drawing. This edition was published to celebrate the centenary of *Through the Looking-Glass*, which was first published in 1872.

Folio. Illustrated throughout by Ralph Steadman. Original black cloth, spine lettered in silver, decorated black endpapers. With dust jacket. Small bumps to spine ends, foxing to edges; jacket unclipped, a few nicks and chips, tape reinforcement to head of spine verso: a very good copy in like jacket.

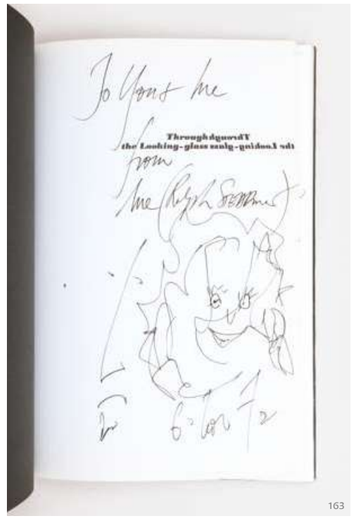
£1,000 189747

164

STEINBECK, John. The Grapes of Wrath. *New York: The Viking Press, 1939*

First edition of the author's masterpiece, widely regarded as the supreme literary achievement of the Depression era. The film adaptation by Darryl F. Zanuck, produced the following year, is similarly one of the greatest 20th-century American films.

Octavo. Original buff cloth, spine lettered in brown, pictorial design in brown wrapped around spine and covers, endpapers printed with sheet music for "Battle Hymn of the Republic", top edge yellow. With dust jacket. House in a custom blue quarter morocco solander box. Spine faintly toned, mark to lower edge of book block; jacket unclipped, spine and peripheries toned, horizontal crease to spine just starting to crack, silverfishing to fold of front flap, a few nicks: a near-fine copy in very good jacket. ¶ Goldstone & Payne A12a.



163

£10,000 187292

165

SUMNER, Lloyd. Computer Art and Human Response. *Charlottesville, Virginia: Paul B. Victorius, 1968*

"THE COMPUTER ARTIST IS A REACTOR, NOT AN INNOVATOR. HE IS AN ARTIST WITH A TOOL, NOT A PROGRAMMER WITH LUCK"

First edition, inscribed by the author on the front free endpaper, "To Pat, Lloyd Sumner, 20 Feb 69", two months after publication. This anthology was the first of its kind, presenting over 60 computer-generated illustrations as art in their own right. The book collects Sumner's most significant works, each of which is accompanied by a meditation on the image by the author.

Lloyd Sumner (1943–1946) used two computers, the Burroughs B5500 and the Calcomp 565, to create the illustrations. Guides to computer graphic design had appeared before, but Sumner's designs were the first to be commercialized as purely art. Before this publication, Sumner had already exhibited in Tel Aviv, Zagreb, Montreal, and at the *Cybernetic Serendipity* exhibition in London in 1968.

Octavo. Stylized computer-drawn text on title page, illustrations in the text, some in colour. Original red boards, spine lettered in gilt. With dust jacket. Couple small marks to covers; unclipped jacket with significant loss, all holding: a near-fine copy in poor jacket.

£3,250 192341

166

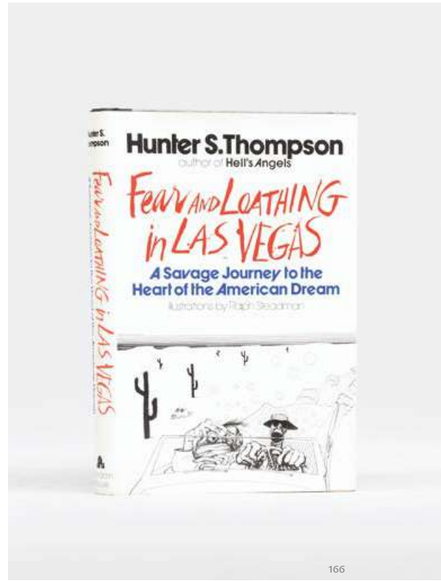
THOMPSON, Hunter S. Fear and Loathing in Las Vegas. *New York: Random House, 1971 [i.e. 1972]*

First edition in book form, advance review copy with the publisher's slip loosely inserted (previously adhered to the front free endpaper).

Fear and Loathing first appeared as a two-part series in *Rolling Stone* magazine in November 1971. The first edition dust jackets are dated "6/72" on the rear flap, as here.

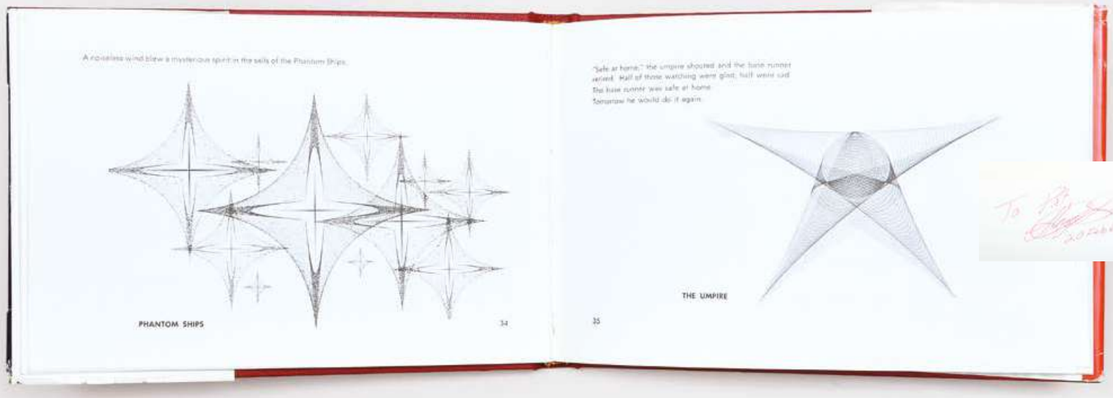
Octavo. Illustrated title page and line drawings by Ralph Steadman. Original black quarter cloth, spine lettered in silver, grey sides, blind illustration on front cover. With dust jacket by Susan Schwaab. Bump at head of spine, boards peripherally sunned and rubbed, a few marks to covers, spots of foxing to edges, adhesive marks to front free endpaper; jacket unclipped, a few marks, two nicks to slightly creased edges: a very good copy in near-fine jacket.

£2,500 189869


Hunter S. Thompson
author of Hell's Angels
Fear and Loathing in Las Vegas
A Savage Journey to the Heart of the American Dream
Illustrations by Ralph Steadman

166

165



167

167

167

THOMSON, John, & Adolphe Smith. Street Life in London. *London: Sampson, Low, Marston, Searle, & Rivington, [1877]*

"ONE OF THE MOST SIGNIFICANT AND FAR-REACHING PHOTOBOOKS IN THE MEDIUM'S HISTORY"

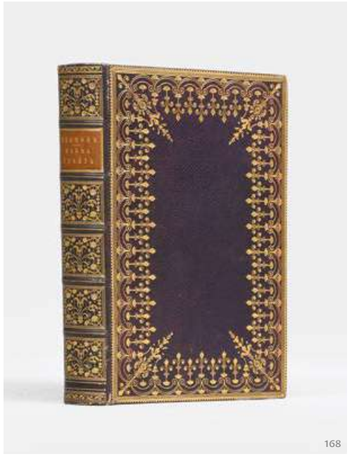
First edition, perhaps bound from the serialized parts, with a preface that was omitted in the collected edition. In this landmark work of social documentary photography, Thomson and Smith used the "unquestionable accuracy" (p. v) of the camera lens to represent everyday life of the urban poor. It set a precedent for documentary practices that would flourish in the following century.

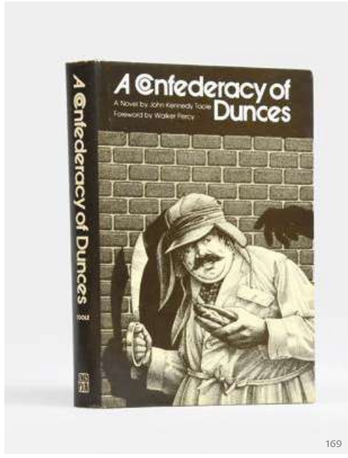
Each image in *Street Life in London* is accompanied by an essay featuring extensive observation on its subject and interviews reported first-hand. The result is a fully realized record of the trades, hardships, and personalities of late Victorian London, from recruiting sergeants to fruit sellers and street sweepers. Perhaps the most affecting photograph is titled "The Crawler", which depicts a destitute woman holding a child. Her evident vulnerability "establishes an immediate psychological intimacy with the viewer. It is shocking, a portent of the much more involved and intimate social documentary mode of the twentieth century" (Parr & Badger).

Thomson (1837–1921) began his career as a travel photographer, journeying extensively throughout East Asia, especially China. His images from his travels included a vast range of subjects, from kings and politicians to peasants and the homeless; this experience made him "uniquely suited to take on the poverty in his own back yard" upon his return to Britain (Hannavy, p. 1389). Smith (1846–1925) was a left-wing activist as well as a writer; he claimed to have narrowly escaped execution as part of the Paris Commune.

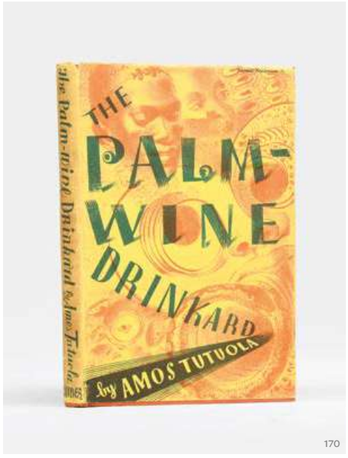
Quarto (270 × 196 mm). 36 plates, with tissue guards, containing 37 woodburytype photographs, bordered and captioned in red. Contemporary blue half calf, rebacked with original spine laid down, spine decorated in gilt and blind, red morocco label, red pebble-grain cloth sides, orange endpapers, edges sprinkled red. Stripping to calf, wear to corners, retouched, outer leaves foxed, occasionally extending to contents: a very good copy. ¶ Parr & Badger I, p. 48. John Hannavy, ed., *Encyclopedia of Nineteenth-Century Photography*, 2008.

£17,500 185950


168



169



170

168

THOMSON, Richard. An Historical Essay on the Magna Charta of King John. *London: John Major; and Robert Jennings, 1829*

FIT FOR A KING

First edition, magnificently bound by John Mackenzie, appointed as bookbinder to both George IV and William IV. Mackenzie's bindings are remarkable for being entirely hand-tooled; in this light, the wide frames on these boards are impressive.

John Mackenzie is thought to have trained with the renowned firm of Staggemeier & Welcher, and records show that he employed Joseph Zaehnsdorf between 1840 and 1842. Howe notes that, in a circular published in 1840, Mackenzie presented himself as a bookbinder with forty years' experience and as a craftsman possessing one of the largest collections of brass binding tools in London.

Octavo (214 × 137 mm). Frontispiece, wood-engraved borders throughout. Contemporary purple hard-grain morocco, brown morocco label, compartments elaborately gilt, wide gilt frames to boards, gilt roll with corner rosettes to turn-ins, marbled endpapers, edges marbled under gilt. Binding bright and minimally rubbed, contents lightly foxed. A near-fine copy.

£1,250 190089

169

TOOLE, John Kennedy. A Confederacy of Dunces. *Baton Rouge, Louisiana: Louisiana State University Press, 1980*

First edition of the author's masterpiece, posthumously published thanks to the efforts of his mother and the author Walter Percy. It was an immediate cult classic, won the Pulitzer Prize in 1981, and is now celebrated as a canonical work of modern American literature.

This is a sharp copy in the first state dust jacket, with the title in pale blue and stars visible above the wall. Later states lack the stars and have the title in a darker blue.

Octavo. Original green cloth, spine lettered in black, green endpapers. With dust jacket. Contemporary New Orleans gift inscription on front free endpaper. Vertical crease to spine, tiny bumps at ends; jacket unclipped, spine and flaps faintly toned, a few nicks and spots of rubbing at extremities: a near-fine copy in like jacket. ¶ Sam Jordison, "John Kennedy Toole's A Confederacy of Dunces", *The Guardian*, 6 June 2017.

£3,750 189726

170

TUTUOLA, Amos. The Palm-Wine Drinkard. And his dead Palm-Wine Tapster in the Dead's Town. *London: Faber and Faber Ltd, 1952*

"A CLASSIC OF MODERN AFRICAN LITERATURE"

First edition of Tutuola's first published novel, which brought him international recognition.

Octavo. Original orange cloth, spine lettered in dark green. With dust jacket by Barnett Freedman. Contemporary ownership inscription in ink to front free endpaper verso, bookseller's ticket to front pastedown. Spine ends bumped, spots of soiling to board edges, edges a touch foxed; jacket unclipped, spine toned, tiny chip to head of spine, 2 cm tear to top of rear panel: a very good copy in like jacket. ¶ Alastair Niven, "Obituary: Amos Tutuola", *The Independant*, 15 June 1997; Dylan Thomas, "Blithe Spirits", *The Observer*, 6 July 1952.

£750 189897

171

VALE PRESS: MARLOWE, Christopher, & George Chapman. Hero and Leander. *London: printed by the Ballantyne Press and sold by Elkin Mathews and John Lane, 1894*

"WHO EVER LOVED, THAT LOVED NOT AT FIRST SIGHT?"

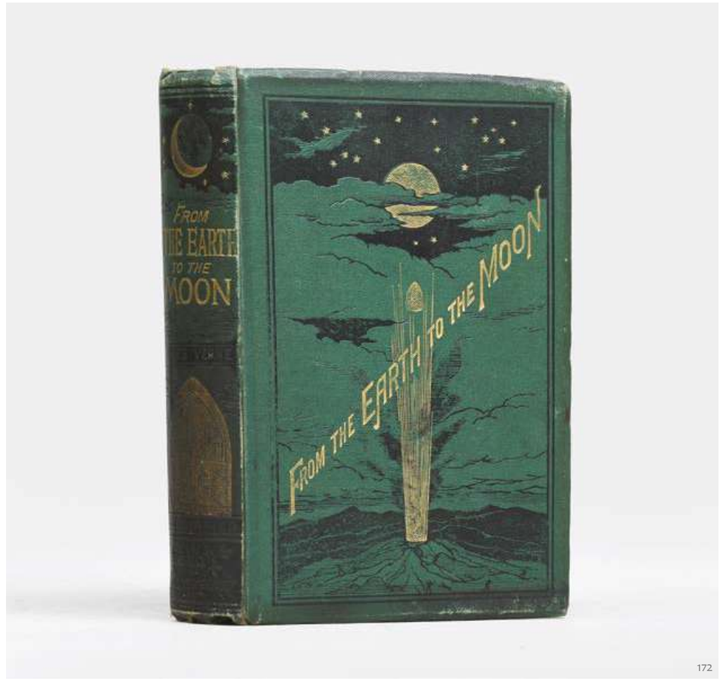
First Vale Press edition, one of 220 copies printed, of which 200 were released for sale. This work presents Christopher Marlowe's 1598 rendering of the romantic mythological legend of Hero and Leander with the contemporary continuation of the poet and translator George Chapman.

This edition was one of three productions by Ricketts and Shannon done "at the Vale", the name of their Chelsea home, before the official establishment of the Vale Press in 1896. The work commemorated the 400th anniversary of the first printing of Musaeus's sixth-century Greek text of Hero and Leander by Aldus Manutius in Venice in 1494.

Octavo. Full-page woodcut title page, woodcut vignettes and initials all by Charles Ricketts and Charles Shannon. Original full vellum, spine lettered in gilt, decoration palm motif designed by Ricketts to spine and covers in gilt, edges untrimmed. Housed in a custom black cloth chemise and slipcase. Gilt bright, small bump to head of spine and one corner, slight discolouration to vellum as usual, occasional foxing to contents. A very good copy. ¶ Ransom 434.

£2,500 189733

171



172

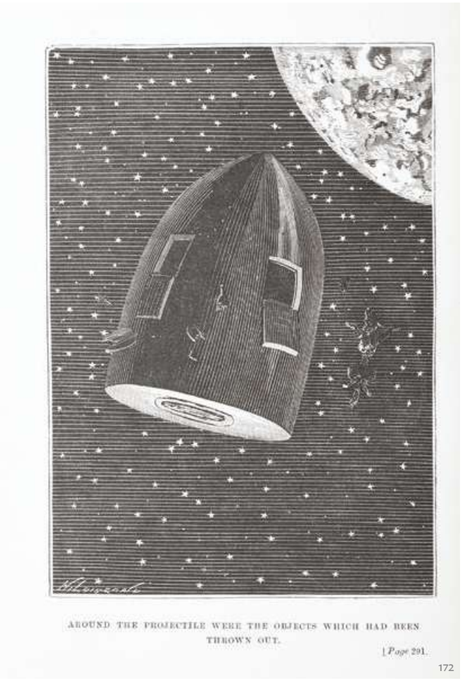
172

VERNE, Jules. From the Earth to the Moon Direct in 97 Hours and 20 Minutes: and a Trip Round It. *London: Sampson Low, Marston, Low, and Searle, 1873*

First edition in English of the complete lunar voyage, combining *De la Terre à la Lune* (1865) and its sequel *Autour de la Lune* (1869).

The idea of a return trip to the moon has fascinated writers from Lucian of Samosata in the second century CE to Dante, Cyrano de Bergerac, Daniel Defoe, Edgar Allan Poe, and countless others. Verne's, however, is "the most important lunar voyage in science-fiction; the first hard science-fiction novel with full recognition that the preparations for a moon voyage may be just as interesting as the lunar voyage itself. It is also one of the first lunar voyages written from the point of view of scientific adventure, rather than as personal satire or religious speculation" (Bleiler).

The calculations in the work, such as the escape velocity required to leave Earth's orbit, were produced with the assistance of the mathematicians Henri Garcet (a cousin of Verne) and Joseph Bertrand. Verne's scientific ideas inspired Konstantin Tsiolkovsky, a father of astronautics who envisioned multistage rockets as a feasible alternative to the large cannon or "space gun" design he encountered in the story. A century after its publication, Verne's tale was cited by Neil Armstrong during his own return voyage on Apollo 11. The work was also famously adapted by Georges Méliès for the film *A Trip to the Moon* (1902).



172

Octavo. Wood-engraved frontispiece with tissue guard, 79 wood-engraved plates, by Pannemaker, Doms, and Hildibrand, after Henri de Mountaut, Alphonse de Neuville, and Emile Bayard. Original green cloth over bevelled boards, spine and front cover decoratively blocked in gilt and black, front cover designed after plate facing p. 136, rear cover with blind rules and publisher's device, buff coated endpapers, edges gilt. Ticket of Kitazawa Bookstore, Tokyo, on front pastedown; ownership inscription of one Yamada on front free endpaper. Spine darkened, covers bright, extremities slightly rubbed, inner hinges split but sound, occasional light foxing to bright contents. A near-fine copy. ¶ Bleiler 2230.

£15,000 188840

173

VICTORIA, Queen. Leaves from the Journal of Our Life in the Highlands, from 1848 to 1861 . *London: Smith, Elder and Co., 1868*

WARMLY INSCRIBED TO A NEW MEMBER OF HER DYNASTY

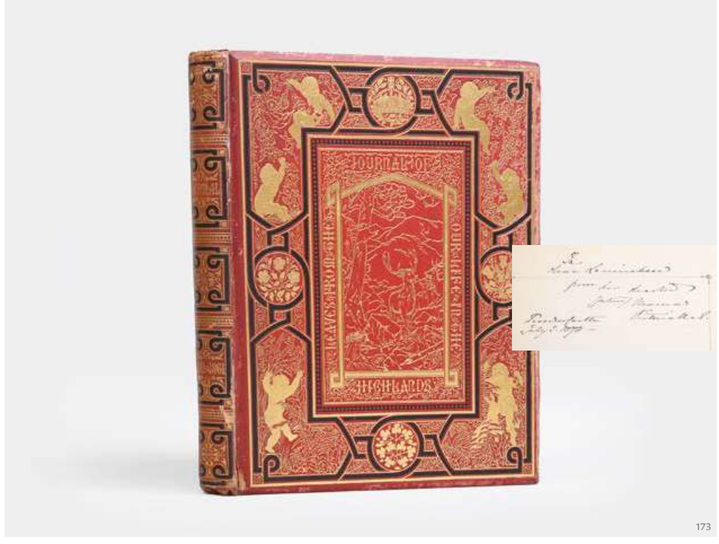
First fully illustrated edition, presentation copy from Queen Victoria to her future daughter-in-law, inscribed by the author to Princess Louise Margaret of Prussia: "To dear Louischen from her devoted (future) Mama Victoria R.I., Windsor Castle July 2. 1878".

Princess Louise Margaret (1860–1917) married Victoria's third son, Prince Arthur, on 13 March 1879. She stayed with the Queen at Windsor Castle from 25 June to 4 July 1878 (noted in Queen Victoria's journals), their first meeting. Victoria was initially opposed to the match, telling Arthur, "I dislike the Prussians" (Aston, p. 94), and was only won over by his persistence. After meeting her, Victoria wrote, "Had I seen Louischen before Arthur spoke to me of his feelings for her, I should not have grieved him by hesitating for a moment in giving my consent to their union. She is a dear, sweet girl of the most amiable and charming character, and whatever nationality she was, I feel sure dear Arthur could not have chosen more wisely" (Aston, p. 98).

Victoria published her journals as a memorial to Albert and to compensate for her withdrawal from public life while in mourning. This illustrated edition followed the first published edition of the same year, which contained only two plates; earlier private editions had appeared in 1865 and 1867.

Quarto. With 8 steel engravings from pictures by Edwin Landseer, Carl Haag, and others (including frontispiece), 2 chromolithographs of interior views of Balmoral, and woodcut vignettes in text. Original red cloth, lettered and decorated in gilt and black, grey endpapers, gilt edges. Housed in a custom red cloth slipcase. Recipient's bookplate to front pastedown. Spine neatly repaired, slight insect abrasion to cloth. A good copy. ¶ George Aston, *His Royal Highness the Duke of Connaught and Strathearn*, 1929; Helen Rappaport, *Queen Victoria: A Biographical Companion*, 2003.

£3,750 184780



173

174

VICTORIAN SWEATSHOPS. Report from the Select Committee of the House of Lords on the Sweating System; together with the proceedings of the committee, minutes of evidence, and appendix. *London: Printed by Henry Hansard and Son, 1888–90*

"GRAVE EVILS"

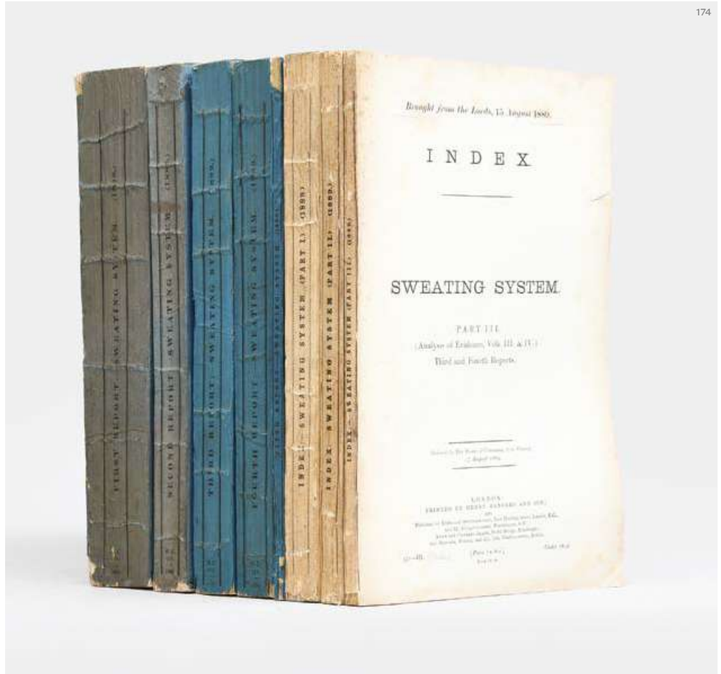
First editions, scarce. From 1850, social reformers had campaigned for tighter restrictions to be applied to manufacturing workshops. The House of Lords eventually appointed a select committee to carry out an inquiry into the matter in 1888. After interviewing 291 witnesses, investigators declared that there were "grave evils in connection with what is known as the Sweating System" (First Report, p. iii).

Public outcry over conditions for manufacturers began in earnest with a series of articles on the "sweating system" in the *Morning Chronicle*, published in 1850. In 1876–77, anger about the risk of infection from garments created in unhygienic environments renewed widespread complaint. A decade later, increased immigration to major cities risked causing even lower wages and poorer conditions, with the recent immigrants in a particularly vulnerable position. The critical nature of the issue forced the government to order the inquiry.

The report covered a wide variety of industries, including nail and chain manufacturers, furriers, dockland workers, and various aspects of the clothing trade. Evidence was largely given by the manufacturers themselves and was recorded verbatim; the inquiry also questioned business owners, managers, and trade union representatives. Women of various positions in companies were interviewed, as were immigrants from a range of countries, many of them Jewish. They described a mixture of tension and solidarity between those seeking work.

Most interviewees reported low pay and hazardous environments: furriers worked in "fetid and abominable" workshops (*Second Report*, p. 456), dockhands experienced "intimidation and fear" from supervisors (*Second Report*, p. 522), and doctors described frequent workplace injuries. Several individuals informed the committee that their participation in the enquiry could cause them to lose their jobs.

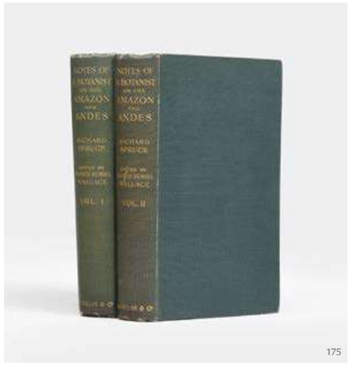
The complete report, including indices, is scarce institutionally and in commerce. We have traced only one such example, at the Bibliotheek Universiteit van Amsterdam.



174

8 vols, folio. *Report* vols in original blue printed wrappers, *Index* vols in original plain printed wrappers. Housed in three custom-made blue cloth solander boxes. Spines toned, ends chipped, edges and covers of indices foxed, First Report coves reinforced on verso, rear cover detached: overall in very good condition.

£7,500 186248



175

175

WALLACE, Alfred Russel (ed.). Notes of a Botanist on the Amazon & Andes. *London: Macmillan and Co., Limited, 1908*

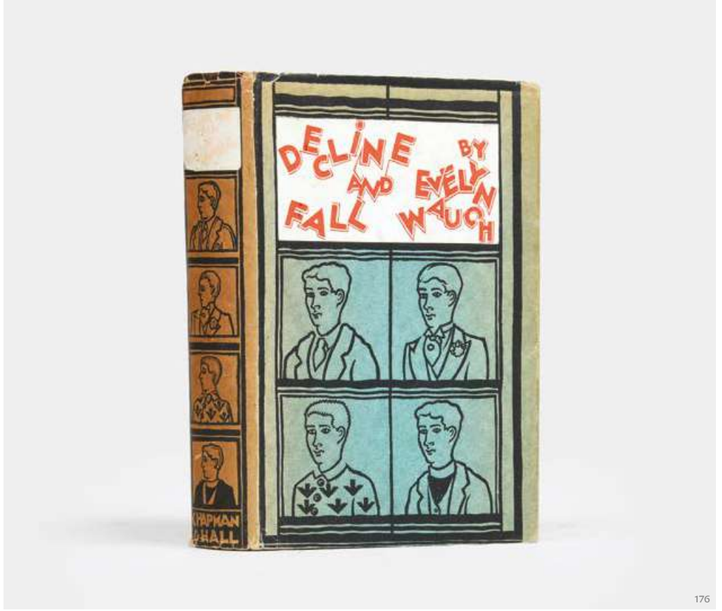
"A LANDMARK OF ETHNOBOTANY"

First edition, publisher's presentation copy for review, with its blind stamp on the title pages and printed review notice loosely inserted. Spruce was sent to South America in 1849 by his wealthy botanical patrons, remaining there for 14 years. In late 1849, he travelled up the Amazon to Santarém, where he met Wallace, who was seeking evidence for his theories of evolution.

On his travels, Spruce identified many new species of plant, including 200 species of fungi and a number of plants with medicinal properties, including the datura and coca plants. In 1852, he interrupted his travels to assist Wallace, who had been struck down by malaria, and oversee his safe passage down the river. After his friend's death in 1893, Wallace edited his botanical papers, and this work "reflects [Spruce's] gift for analysis, description, and narrative, along with his dry humour" (*ODNB*).

2 vols, octavo. Tissue-guarded photogravure portrait frontispiece in vol. I, 7 maps (4 folding), illustrations, diagrams, and tables in text; vols each with 2 pp. publisher's advertisements at rear. Original green cloth, spines lettered in gilt, top edges gilt. Old green notation on rear pastedown of vol. I. A little rubbing and marking to cloth, spine lightly sunned: a very good set indeed. ¶ Howgego II S41; Wallace Online S731.1–2.

£2,750 190081



176

176

WAUGH, Evelyn. Decline and Fall. *London: Chapman & Hall Ltd, 1928*

First edition of the author's remarkable debut, "surely the wittiest and most original of first novels" (Connolly). Waugh illustrated the book himself and designed the dust jacket.

After the book was rejected for indecency by Duckworth's, who published Waugh's biography of Dante Gabriel Rossetti, Waugh offered the manuscript to Chapman & Hall while his father, the managing director of the firm, was away on holiday. The acting director agreed to publish the novel and Arthur Waugh returned to London to discover that his son was his firm's newest author. When the elder Waugh's biography was published three years later, however, *Decline and Fall* and *Vile Bodies*, the two novels published under his directorship, were not mentioned. The indelicate material, which Martin Stannard has since revealed in fact did go through some "taming" revisions, was perhaps too much for the elder Waugh.

Octavo. Frontispiece and 4 illustrations in text, all by Waugh. Original red and black "snakeskin" patterned cloth, spine lettered in spine gilt. With dust jacket. Book lightly foxed at edges; jacket unclipped, spine and extremities toned as usual, a few tiny chips and nicks, else bright: a fine copy in very good jacket. ¶ Connolly, *The Modern Movement*, 58.

£9,500 173899

177

WEEDEN, John. A practical Treatise on the Growth of Cucumbers. *Uxbridge: Printed for, and sold by the author [& 8 others in London], 1832*

THE FRUIT OF 25 YEARS OF RESEARCH

First edition of this short but comprehensive guide to year-round cucumber cultivation. Published in the same year that Joseph Paxton first designed greenhouses for Chatsworth House, this tract aimed at the public evidences the widening ability to grow produce throughout the year. It describes planting, maintenance against mildew, harvesting, and preparation for display at county fairs.

The author advertises himself as the gardener for "upwards of twenty-one years" to an Uxbridge squire and his vegetables as the winners of multiple shows.

Octavo. Folding lithograph frontispiece of a cucumber pit, lithograph illustrating cucumbers. Original boards, printed paper label to front board. Spine repaired, several marks to boards, contents lightly browned with a few spots, plate foxed in margins and faintly offset. A very good copy.

£650 135149

177

178

178

178

WHARTON, Edith, & Ogden Codman. The Decoration of Houses. *New York: Charles Scribner's Sons, 1897*

A MANIFESTO FOR THE TURN-OF-THE-CENTURY AMERICAN HOME

First edition of Wharton's influential work on interior design, written in collaboration with the architect Codman. Published when Wharton was still known primarily as a society hostess rather than a novelist, *The Decoration of Houses* argues for simplicity, proportion, and historical awareness over the heavy ornamentation of the Victorian era.

Octavo. With 56 half-tone plates, pictorial title page with tissue guard. Original marbled paper-covered boards (Garrison's binding B), spine with printed paper label, top edge green, the rest uncut. Housed in a custom blue quarter morocco solander box. Extremities worn, spine faded, occasional foxing to contents: a very good copy. ¶ Garrison A2.1.a.

£1,250 186239

179

WHISKY. A collection of bottle labels issued by James Buchanan & Co. *[Glasgow:] James Buchanan & Co, [1925]*

BUCHANAN'S BLEND COMES TO LIFE

James Buchanan (1884–1935) was a blender best known for his Black & White whisky.

He stepped into the whisky business as an agent in London for the Leith-based blenders Charles Mackinlay & Co. However, he soon realised there was an untapped market for a smoother, blended whisky more appropriate for the "English palate". His first blend was to be less peated than the Highland malts available in London. So James Buchanan created the "Buchanan Blend", a version of which is still produced today. At the time, the name would change, first to "House of Commons", after one of Buchanan's first major clients – the Members Bar at the House of Commons. This name did not last long due to the blend's distinctive black and white bottle, through which it acquired the nickname "Black and White", a version of which is still produced by Diageo. Black & White is also notable for a number of literary appearances. The whisky is sampled by James Bond in *Moonraker*, Dick Diver in *Tender is the Night*, and Kilgour Trout in *Breakfast of Champions*.

Quarto. With 12 whisky labels. Original red morocco-grain cloth boards lettered and ruled in gilt, brown endpapers. Spine head lightly bumped, boards rubbed and sunned, contents bright. A very good copy.

£2,250 182766

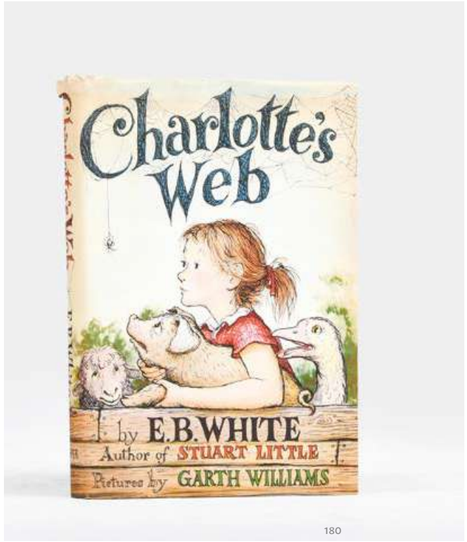
179

180

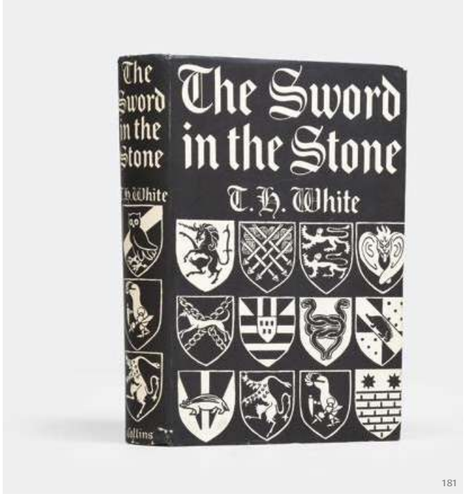
WHITE, E. B. Charlotte's Web. *New York: Harper and Brothers, 1952*

First edition of the best-selling American children's books of all time. It inspired both the 1973 animated film and the 2006 live-action film.

The first edition has an "I-B" code on the copyright page, and a jacket rear panel that quotes reviews of *Stuart Little* before concluding with the publisher's name on two lines.



180



181

Octavo. Line drawings by Garth Williams. Original light brown cloth, spine and front cover lettered in black and blue, blue and white spider web-patterned endpapers. With dust jacket. Neat ownership inscription in blue ink to front flap. Spine just leaning, ends bumped; jacket unclipped, a little toned, short splits to head of spine, occasional nicks to edges: a near-fine copy in very good jacket. ¶ Grolier Children's 100, 92.

£3,000 189898

181

WHITE, T. H. The Sword in the Stone. *London: Collins, 1938*

First edition of the most significant work of Arthurian literature in the 20th century. Based on Malory's *Morte Darthur*, the novel reinvigorated the mythology for new and younger readers.

Initially intended as a stand-alone work, the success of the novel led to White expanding it into a tetralogy of Arthurian novels, *The Once and Future King*. The novel was adapted by Disney into an animated film in 1963.

Octavo. Line-drawing chapter head-and tailpieces. Original black cloth, spine lettered in white. With dust jacket. Bookseller's ticket to front pastedown. Cloth gently bumped, faint foxing to edges; jacket unclipped, minor nicks and creases to extremities, else remarkably fresh and unfaded: a near-fine copy in fine jacket. ¶ Gallix A10.

£5,750 191707

182

WHITECHAPEL MURDERS – WOODHALL, Edwin Thomas. Crime and the Supernatural. *London: John Long, Limited, 1935*

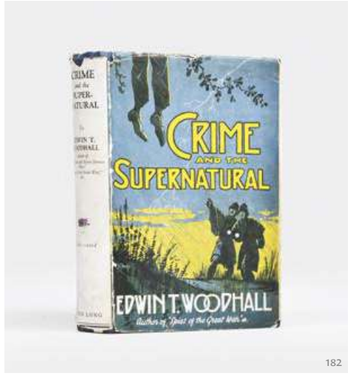
First edition, scarce in the sensationalist jacket, of this work on the possible uses of paranormal and psychic techniques for detectives. Woodhall was a former police officer and Jack the Ripper investigator; this work has a chapter on clairvoyance in the Ripper case.

This copy is from the crime library of Patricia Cornwell, whose books *Portrait of a Killer: Jack the Ripper – Case Closed* (2002) and *Ripper: The Secret Life of Walter Sickert* (2017) investigated the identify of the murderer.

Woodhall (1886–1941) served in various specialist departments of the Metropolitan Police, including the Special Political Branch and MI5, and provided protective surveillance for Edward VII, George V, Winston Churchill, and Lloyd George. Alongside his policing career, Woodhall wrote over 40 true crime novels and founded a private detective agency.

Octavo. Portrait frontispiece, 14 plates. Original blue cloth, spine lettered in gilt, front cover framed in blind. With pictorial dust jacket. Spine ends bumped, covers marked, edges and outer leaves foxed; jacket price-clipped, extremities chipped and creased, loss to spine ends and lower corner of rear panel, panels soiled: a very good copy in like jacket.

£650 186192



182

183

WILDE, Oscar – AMERY, Leopold; Francis Wrigley Hirst; Henry Alford Antony Cruso. Aristophanes at Oxford. *Oxford: J. Vincent; Simpkin, Marshall, Hamilton, Kent & Co., London, [1894]*

AN UNCOMMON PARODY OF WILDE

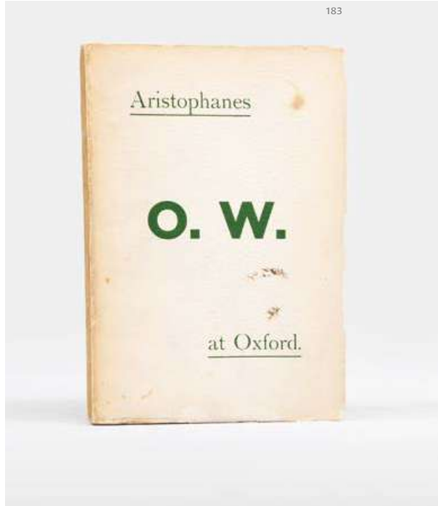
First edition, one of 750 copies of this Oxford play satirizing Oscar Wilde. The authors of this anonymous parody, an entertaining imitation of the classical Greek comedy of Aristophanes, were three Oxford undergraduates.

Leopold Amery (1873–1955), later a prominent journalist and conservative politician. Francis Wrigley Hirst (1873–1953), later a successful journalist, editor of *The Economist* and biographer of Thomas Jefferson. Little is known about Henry Alford Antony Cruso, besides that he published another drama in 1907. The initialism Y.T.O. comprises the last letter of their surnames.

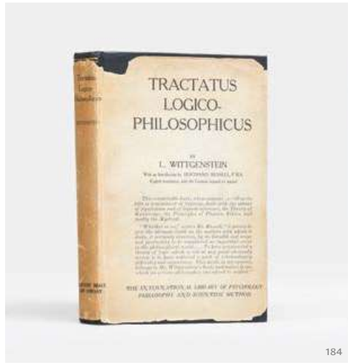
The student-authors were motivated by "an honest dislike for *Dorian Gray*, *Salome*, *The Yellow Book*, and the whole of the erotic, lack-a-daisical, opium-cigarette literature of the day". The play was published in 1894, just before Wilde's arrest and trial, when he was at the height of his fame.

Octavo. Original buff wrappers, rebacked, front cover lettered in green. Wrappers a little marked and soiled, spot to prelims, leaves unopened. A very good copy. ¶ Mason 685.

£2,000 182551



183



184

185

184

WITTGENSTEIN, Ludwig. Tractatus Logico-Philosophicus. *New York: Harcourt, Brace & Company, 1922*

THE TRACTATUS COMES TO AMERICA

First US edition, using the British sheets for American distribution, of the culminating work of Wittgenstein's early period, his only philosophical book published in his lifetime and one of the intellectual masterpieces of the 20th century. This edition, including a 17-page introduction by Bertrand Russell, was translated by Charles Kay Ogden and Frank Ramsey.

The original German text had been published, with Russell's help, in the journal *Annalen der Naturphilosophie* in 1921. That publication – under the title *Logisch-Philosophische Abhandlung* – was plagued with so many errors that Wittgenstein regarded it as a "pirated edition" (Monk, p. 205). He corrected the text for this edition, which prints the German text parallel with the translation.

The cornerstone text of logical positivism and the Cambridge school of analytic philosophy, the *Tractatus* articulates the relationship between language and reality and defines the limits of science.

Octavo. Diagrams and formulae in the text. Original blue-green cloth, spine lettered and ruled in gilt, front cover with publisher's device blocked in blind. With dust jacket. Housed in custom black quarter morocco box. Ownership signature of William S. Boardman (1939–2009), professor of philosophy at Lawrence University, to front pastedown. Cloth bright, minor rubbing and scuffing, slight splits between various gatherings, holding firm, small ink stain to gutter between pages 46 & 47; light rubbing, toning, and chipping to jacket, flaps without price as issued, front panel and front panel flap neatly reattached to spine panel: a very good copy indeed in very good jacket. ¶ Frongia and McGuinness, p. 42.

£4,750 175661

185

WODEHOUSE, P. G. Brass-mounted crystal seal with his family crest. *[c. 1850–80s]*

"THE WOOSTERS DID COME OVER WITH THE CONQUEROR"

From the P. G. Wodehouse collection of William Toplis, this mid-Victorian seal bears the same crest that was emblazoned on the Rolls-Royce that chauffeured the author around London in his late forties.

185

The Wodehouse baronetcy was created in 1611 and later absorbed into the Earldom of Kimberley. Wodehouse belonged to a cadet branch of the family. His father, Henry Ernest Wodehouse (1845–1929), served as a magistrate in Hong Kong. His grandfather, Captain (later Colonel) Philip Wodehouse (1773–1838), led a troop of the 15th Light Dragoons at Waterloo.

The crest's mottoes – Agincourt and *Frappe fort* ("Strike Hard") – recall the legendary but since disputed heroism of John Wodehouse (d. 1431), Chancellor of the Duchy of Lancaster. As Bertie Wooster once mused on genealogy, "One doesn't want to make a song and dance about one's ancient lineage, of course, but after all the Woosters did come over with the Conqueror and were extremely pally with him: and a fat lot of good it is coming over with Conquerors, if you're simply going to wind up by being given the elbow by Aberdeen terriers" (*Code of the Woosters*).

Mid-19th-century oval crystal seal (33 × 28 mm) engraved with the Wodehouse coat of arms (a chevron between three cinquefoils, crest a dexter hand holding a club, mottoes "Agincourt" and "Frappe fort"), mounted in brass. With bale for watch fob. Fine condition.

£1,250 142194

186

WODEHOUSE, P. G. Big Money. *New York: Doubleday, Doran & Company, 1931*

"HE GROANED SLIGHTLY AND WINCED LIKE PROMETHEUS WATCHING HIS VULTURE DROPPING IN FOR LUNCH"

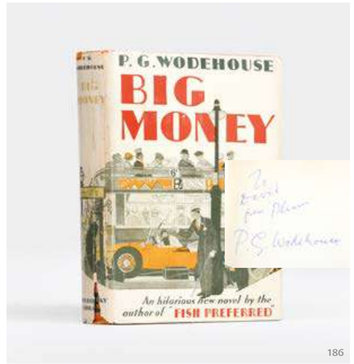
First edition, presentation copy, inscribed by the author to his biographer and bibliographer Jasen on the front free endpaper, "To David from Plum P. G. Wodehouse". Only Wodehouse's close friends and family knew him as "Plum".

David A. Jasen (1937–2022) was the dedicatee of *Stiff Upper Lip, Jeeves* (1963). A ragtime scholar and performer, he shared a passion for music with Wodehouse, a famed musical lyricist.

This edition precedes the British edition by two months.

Octavo. Original orange cloth, spine and front cover lettered in black, illustrated endpapers, top edge black, others untrimmed. With dust jacket. Spine lightly faded and bumped at ends, wear to lower corners, ring mark to front cover, contents a little shaken but sound; jacket unclipped, spine with loss to foot and repaired vertical tears, spine faded, handful of small chips: a very good copy in good jacket. ¶ Jasen 44; McIlvaine A43a.

£1,250 186103



186

187

WOMEN'S SUFFRAGE. A collection of 21 photographic postcards showing suffrage activism. *[London: 1908–14]*

"THESE ARE SELLING LIKE HOT CAKES"

A group of postcards showing women's fight for the vote in England from 1908 to 1914. Three show burnt-out buildings that were the target of suffragette arson attacks and are a poignant reminder of the campaign's violence. One was posted by the suffrage activist Joseph Clayton from Clacton-on-Sea, where there was an energetic branch of the WSPU.

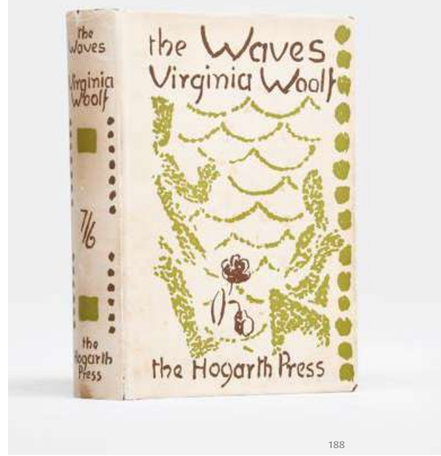
By 1912, the WSPU was frustrated by years of government prevarication, and decided to increase to include bombing and arson in their militant campaign. Suffragettes targeted symbols of the establishment such as churches, government buildings, and infrastructure. The postcards show the remains of two churches, St Mary's in Wargreave and St Catherine's in Hatcham, and the former home of anti-suffrage politician Arthur Du Cross, Levetleigh House. A message on the postcard showing St Mary's informs the recipient that the fire was "the work of the suffragettes" and promises that "we will go and see [it] when you come over".

Other postcards in the group depict rallies, humorous tableaux posed both by suffragettes and their detractors, and individual activists. In total, eight of the postcards were written and sent. The card showing Emmeline Pankhurst's arrest at a rally is inscribed: "These are selling like hot cakes".

21 photographic postcards (140 × 90 mm). Housed in an archival box. 8 written and posted, further 4 annotated on verso in pencil. Occasionally a little foxed and creased at edges, some photographs faded: in very good condition.

£1,000 186269

187



188

188

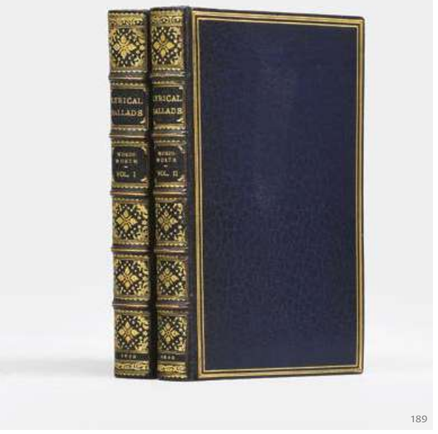
WOOLF, Virginia. The Waves. *London: The Hogarth Press, 1931*

First edition of the author's most ambitious and experimental novel.

Cyril Connolly hailed *The Waves* as Woolf's masterpiece. "It is one of the books which comes nearest to stating the mystery of life and so, in a sense, nearest to solving it" (Connolly, p. 49). The text is woven from the interior voices of its six protagonists, who were in part modelled on E. M. Forster, Lytton Strachey, T. S. Eliot, Mary Hutchison, Vanessa Bell, and Woolf herself, revealing their respective loves and loneliness.

Octavo. Original purple cloth, spine lettered in gilt. With dust jacket by Vanessa Bell. Spine lightly darkened and with vertical crease, foxing to edges and outer leaves; jacket unclipped, a little foxed and browned, small chips to ends and corners, 3 cm closed split to foot of front spine fold, presenting well: a very good copy in like jacket. ¶ Kirkpatrick A16a; Woolmer 279. Cyril Connolly, *Enemies of Promise*, 2008.

£5,000 189830



189

189

WORDSWORTH, William, & Samuel Taylor Coleridge. Lyrical Ballads, with other poems. *London: Printed for T. N. Longman and O. Rees, 1800*

"EMOTION RECOLLECTED IN TRANQUILITY"

First complete edition, comprising the first edition of the second volume and the second edition of the first. This finely bound copy is from the library of William Alfred Foyle (1885–1963), the founder of Foyles bookshop, and has his Beeleigh Abbey bookplate (sold in his sale, Christie's, 13 July 2000, lot 758).

Wordsworth here prints for the first time his celebrated preface, the "revolutionary manifesto for the romantic movement" (*PMM*), in which he famously defines poetry as "the spontaneous overflow of powerful feelings; it takes its origin from emotion recollected in tranquillity." He also rearranges the contents of the first volume, which first appeared in 1798, and adds a second volume of more than 30 new poems.

2 vols, octavo (160 × 100 mm). Finely bound in early 20th-century blue crushed morocco by Riviere & Son, spines lettered and decorated with acorn centrepieces and floral cornerpieces in gilt, triple gilt fillet borders to covers, board edges and turn-ins gilt, edges gilt. Bookplate of Geoffrey Bond (b.1939) to front free endpaper. Neat repairs to front joint of vol. I and final leaf of vol. II. A very good copy.

£8,750 188568

190

WORLD WAR I. A photo album recording the First British Red Cross Serbian Mission during the First World War. *[Various places: c. 1915]*

"WE HAD SEEN THE AWFUL NEED . . . AND WE WERE ITCHING TO BEGIN"

An interesting record of British involvement in the south-eastern front, with photographs captured in the field. The British Red Cross arrived in Uskub (now Skopje in North Macedonia) in 1914 and spent the following year treating the wounded and typhus sufferers. The photographs show their journey, the hospitals, doctors, and patients, and the local scenery.

The Serbian Campaign was ignited in July 1914 when Austria-Hungary invaded the kingdom. They were defeated by the Serbs in August, considered the first Allied victory of the war. In October 1914, six doctors and twelve St John's Ambulance orderlies were sent to the front line equipped with supplies for a field hospital. Arriving at the front line via Malta and Greece, they were instructed to take charge of four full hospitals in Uskub. Despite the great logistical challenge, they kept the wards functioning and eventually opened a dedicated typhus hospital, before returning in 1915. This mission was recounted by one of the doctors, James Johnston Abraham, in his 1921 autobiography My Balkan Log. Plates IV, VI, XIV, and XV were produced from photographs in this album, and as Abrahams mentions bringing a camera on page 130, perhaps the album was compiled by him.

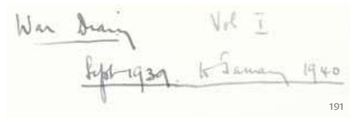
A number of images show the hospitals and their doctors treating wounded and infected soldiers. Five of the six doctors (Abraham, Banks, Benbow, Higginson, and Kadish) are pictured and identified in the captions, as are many of the orderlies, interpreters, and house staff. It opens with images of Malta, Athens, and aboard the SS *Caucase*, in stark contrast to the rest of the album, filled with shots of the wards, patients being bandaged, and the graves of typhus victims. There are also many photographs of village life and of the Austrian prisoners of war who worked on the wards.

Oblong quarto. With 66 gelatin silver photographs (approximately 86 × 137 mm), mounted landscape and portrait on recto of 45 leaves (5 blank), manuscript captions in white ink. Original grey-green cloth, front board lettered in gilt, rear board stamped with double-fillet border in blind. Minor silvering of photographs, otherwise bright, a few marks on mounts, binding a little rubbed at extremities: a very well-preserved example.

£3,500 142361

190

190



191

191

WORLD WAR II. Daily wartime diary of Captain Leonard Hammersley Bell, naval assistant to Rear-Admiral Sir Tom Phillips, Vice Chief of the Naval Staff. *[London:] 2 September 1939 – 26 July 1941*

"HAD HE BEEN A GREAT MAN WINSTON WOULD HAVE ACCEPTED THE BLAME HIMSELF"

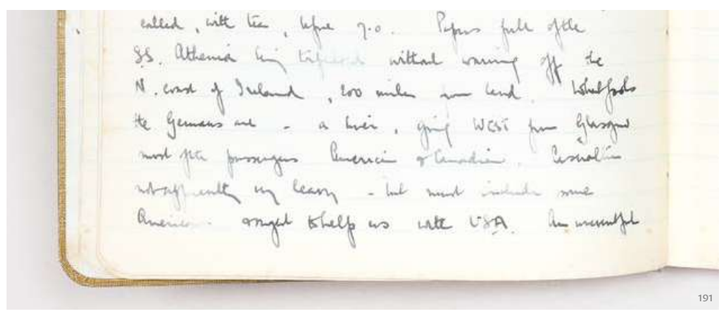
A thorough and honest narrative by an Admiralty insider well-placed to document the onset of total war and the attitudes – in his view, sometimes misguided – that shaped the navy's decision-making.

In October 1939, Bell (b. 1892) transferred from the Plans Division to Phillips's staff. The diary opens a month earlier, one day before the declaration of war, and during its two-year span, Bell writes with a candour only possible in private. In the war's early months, he handled "stupid questions from our ambassadors" (11 October 1939) and viewed British defensive preparations for a German invasion as "nonsense" (29 October 1939). By 1940, amid air-raid warnings, there was far too much to do each day, Bell (like Phillips) working late and more and more "dining at his desk". Pervading the account is a scepticism, common to mid-ranking officers, towards high-level decision makers ("Admiralty suggested [an attack] now, and then at the last moment and God knows why, called off the operation" (8 April 1940). Not even Churchill is immune, especially when the prime minister tries to blame the Royal Navy for decisions he took himself: "Had he been a great man Winston would have accepted the blame himself – since it lies on him squarely" (8 October 1940).

In October 1941, Bell became Captain of the Fleet, Eastern Fleet, serving under Phillips onboard HMS *Prince of Wales*. After the disastrous sinking of the ship and Phillips's death, Bell remained with the Eastern Fleet until the end of hostilities, assuming the post of Director of Service Conditions at the Admiralty in peacetime. A note on the front endpaper of the final volume records that Bell left these volumes in London when he joined Prince of Wales. A further volume, kept at sea, went down with the ship.

6 vols, quarto. Each vol. 240 pp., filled in neat manuscript or with tipped-in manuscript sheets, rear pastedown of first vol. with affixed duplicated-typescript letter from Bell to Rear-Admiral H. C. Allen (summarizing Bell's naval career). Original light brown cloth, marbled edges. Slight rubbing to spines ends, generally internally clean and fresh; a well-preserved diary.

£3,750 144403



191

192

YEATS, W. B. The Wild Swans at Coole. Other Verses and a Play in Verse. *Dundrum: The Cuala Press, 1917*

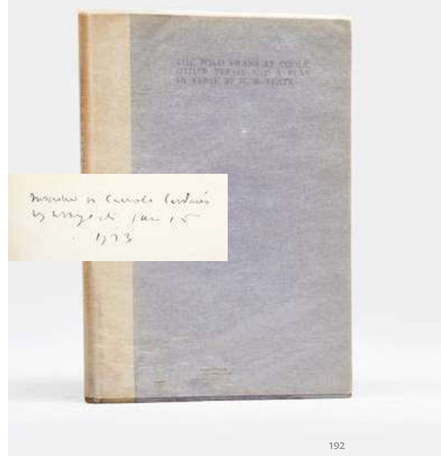
INSCRIBED IN NEW YORK TO AN AMERICAN WAR POET

First edition, inscribed by the poet on the first blank, "Inscribed to Carroll Carstairs by W. B. Yeats, Jan 15 1933". This is one of 400 copies of Yeats's major collection, including the title poem and "On Being Asked for a War Poem", his most enduring poem on the First World War.

An American art dealer, Carroll Carstairs (1888–1948) first met Yeats in December 1913, when they stayed together in Sussex with Lady Gregory. Following the outbreak of war the following year, Carstairs enlisted in the Grenadier Guards, and he served in the British Army for the duration of the conflict. He subsequently published a memoir, *A Generation Missing* (1930), as well as several war poems. He met Yeats again in New York in 1933, during the final days of the poet's last American tour, where this book was inscribed.

Octavo. Colophon and charging unicorn device by Robert Gregory printed in red. Original buff linen-backed dark blue boards, paper spine label printed in black, front board lettered in black, dark blue endpapers, edges untrimmed. With glassine jacket. Spine and extremities toned, pale damp stain to foot of spine; nicks and creases to glassine: a very good copy. ¶ Miller 26; Ransom pp. 92 & 240.; Wade 118. Douglas McMurtrie, *The Book: The Story of Printing and Bookmaking*, 1943.

£9,750 187009



192

PETER HARRINGTON
LONDON

MAYFAIR
43 DOVER STREET, LONDON

CHELSEA
100 FULHAM ROAD, LONDON

NEW YORK
35 EAST 67TH STREET, NEW YORK